IN THIS ISSUE: **THE MODERN HARPSICHORD . . By Marguerite Roesgen-Champion**

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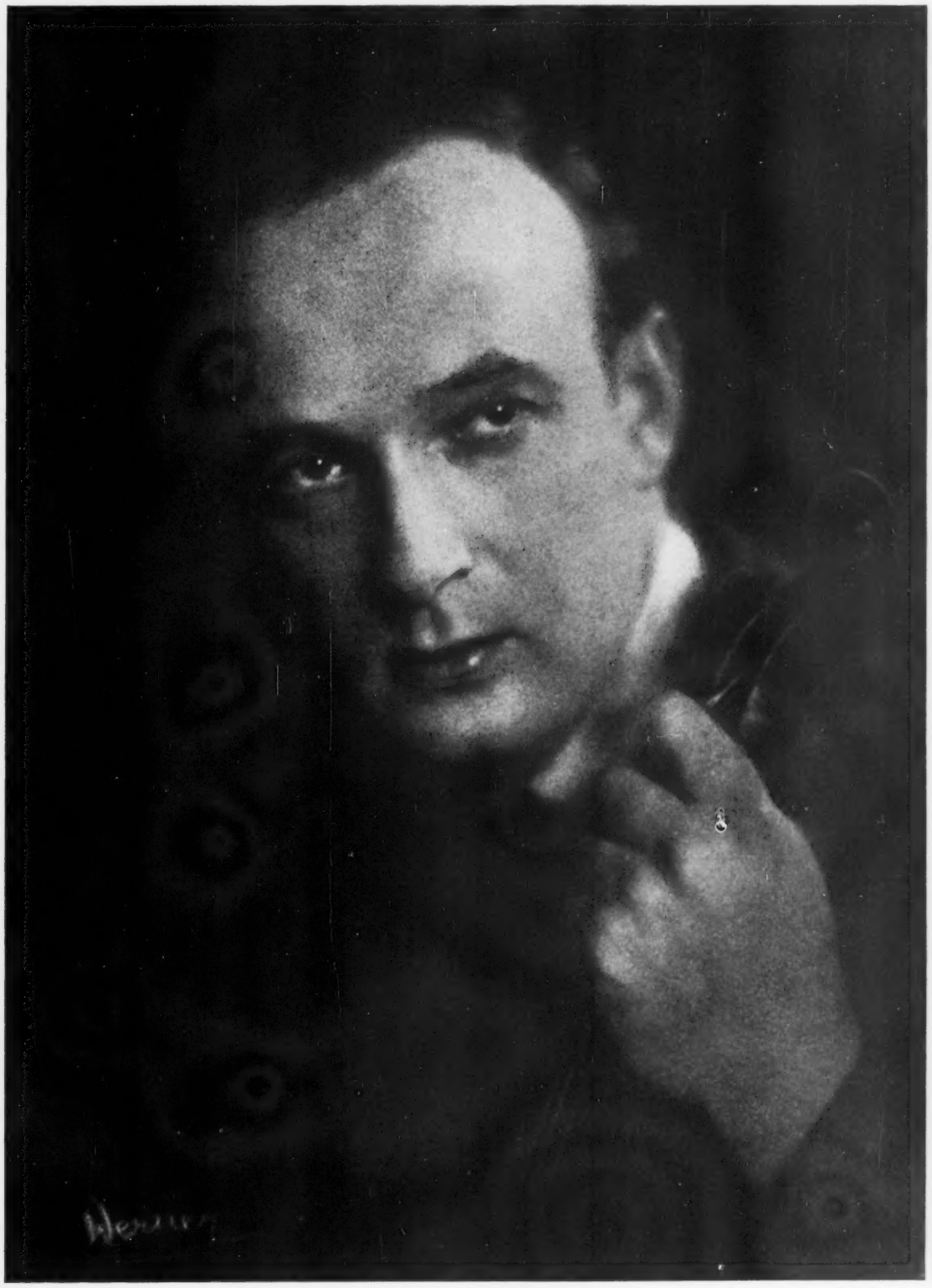


SZIGETI

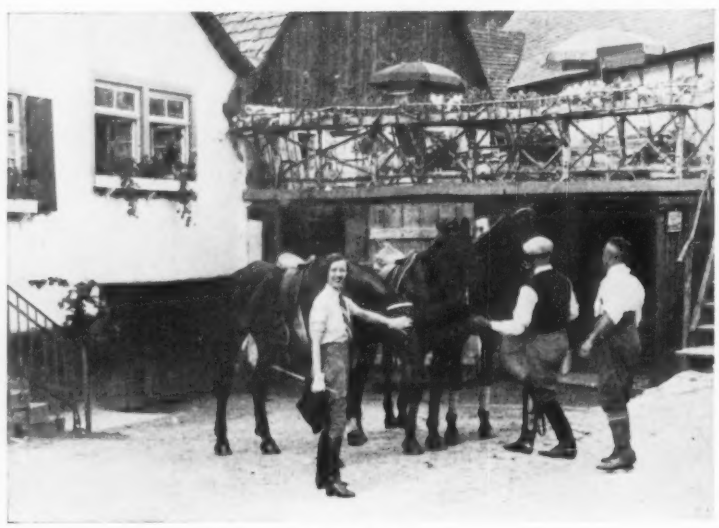
Returns November 6 for His Eighth American Tour

GOETA LJUNGBERG,
as Elisabeth, with Herbert Janssen (Berlin Staatsoper) as Wolfram and Josef Kallenberg (Vienna Opera) as Tannhäuser, in one of their performances this summer at Zoppot. Mme. Ljungberg is at present in Teglensee, Germany.

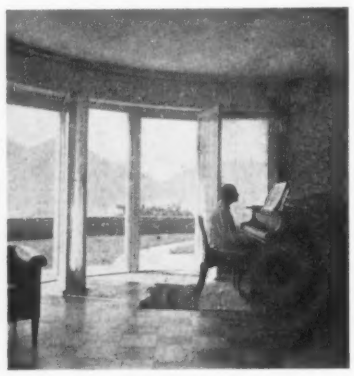
FRIDA LEIDER
before the Bayreuth Theatre, where she sang the rôles of Kundry and Brünnhilde. (Photo by Sammet, Bayreuth.)

A TREASURE TROVE OF WAGNERIAN TRAPPINGS.
A corner in the props room of the Bayreuth Festival Playhouse. (Wide World Photos, Berlin.)

EDWARD JOHNSON
of the Metropolitan Opera, in Tyrolean costume. Mr. Johnson has been spending the summer in Europe with his daughter, attending festivals and traveling. The tenor will return to New York in time for a fall concert tour and rehearsals at the Metropolitan, where he will be heard during the entire season.



LILY PONS
ready for a morning's excursion at Beauvallon, France. At Villa Emili, which she has rented for the summer, are Miss Pons' mother, sisters and teacher, Alberti de Gorostiaga.



CARL FRIEDBERG
in his house at Lago Maggiore, Italy, not far from Toscanini's summer residence.

THE SITTIG TRIO
(Fred Sittig, pianist; Margaret Sittig, violinist, and Edgar Sittig, cellist) at their camp at Stroudsburg, Pa., in the Pocono Mountains, where they are spending part of their vacation. Fred Sittig is holding their cocker spaniel Buff.

EGON PETRI
held master classes in Colorado Springs, Col., and Mills College, Cal., this summer. His recreation time was spent in motoring.

FLORENCE AUSTRAL and JOHN AMADIO
with their pet Persian cat, after a game of tennis on the court back of their London home.

(See Inside Back Cover for Additional News Pictures)

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Italy Plans Larger Theatres To Help Solve Opera Problem

New Hippodrome in Milan Is First Response—Success of Outdoor Opera Indicates Trend—Mussolini Turns Ancient Roman Forum into Al Fresco Concert Hall—Serafin, Molinari, Mascagni Acclaimed—A German Guest

By RAYMOND HALL

MILAN.—Mussolini, though frequently importuned with delegations or petitions concerning Italian musical institutions, has, as a rule, been very reserved in the past as regards pronouncements, preferring to leave the bulk of the initiative in these affairs to the regularly constituted syndicate corporations, or other departments of government having direct jurisdiction. A few exceptions stand out, as when he recently directed that summer symphony concerts should be held in the Basilica of Maxentius, and again a few days ago, when he personally issued instructions to the provincial prefects of the Kingdom laying down the norms for further subsidizing of the provincial opera houses and ordering a closer supervision to check the activities of opera singers' agents, who, in spite of the decree making the acceptance of commissions from singers a prison offense, had been carrying on, masked as impresarios, technical advisers, foreign managers, and the like.

At a recent meeting of the Italian Society of Authors and Publishers, during which the theatrical crisis was discussed, Il Duce expressed the opinion that the problem would be solved with first-class productions in theatres of vast capacity. Immediately construction was started on a huge new hippodrome in Milan, in homage to his suggestion. Judging from the eager crowds that have flocked to the Verona Arena, the Mussolini dictum seems fully justified, at least as far as this type of spectacle is concerned. Again Il Duce has shown his keen understanding of his people and of the times. A contributing factor is the need felt in Italy for a renovation of the theatre and of theatrical customs, even if these are only formal or exterior, such as outdoor mountings of the stock repertoire.

THESPIS' CHARIOT ROLLS ON

Symptomatic of this trend is the conspicuous success enjoyed by the itinerant State opera troupe, known as the Thespis Lyric Chariot ("Carro di Tespi Lirico"), which is touring some fifty cities, towns and villages this summer with the commonest of repertoire (Barbiere, Trovatore and Boheme). This outfit is sponsored by the Fascist National Recreational Movement and, theoretically, if only to a limited extent in practice, favors stands at the smaller towns where opera is seldom heard.

Its personnel, under Edoardo Vitale, chief conductor of the San Carlo Opera of Naples, is recruited from the staffs of the leading Italian opera houses, a preference which causes much grumbling among the smaller fry, who feel they should be given a chance in the summer at least. The company carries a collapsible steel stage of modern design, equipped with a Fortuny cupola and modern electric plant, also seating facilities for 4,000.

OUTDOOR SPECTACLES EVERYWHERE

In addition to the above enterprise, there have been numerous ventures in open-air opera in Italy this summer. Among the leading offerings may be mentioned the seasons in the Piazza del Duomo of Cremona (Aïda, et al), at the Roman Amphitheatre of Pola (with Smareglia's Nozze Istriane and Gioconda), at the Lido of Abbazia (Carmen, Butterfly, Cavalleria and Pagliacci), and at the Ardenza Arena of Leghorn (Piccolo Marat).

At the Roman Colosseum, Lorenzo Perosi's oratorio, The Ressurrection of Christ, was recently performed, and to this must be added the mystery-plays, with or without music, which have followed close upon the Florentine example—Everyman at Milan and Santa Celestina at San Remo.

Besides these, there has been considerable outdoor drama of late, of which the most picturesque example has been the mounting of Shakespeare's Othello in the historic courtyard of the Doges' Palace, at Venice. I should also include the staging, in the suggestive outdoor frame of the Sorrento landscape, of Tasso's rustic fable, Aminta (Ferrara, 1573), with musical intermezzi by Evemero Nardella (a pupil of Martucci at Naples), in which pastoral melodies of the period are evoked in a score of exquisite facture.

ROME CONCERTS POPULAR

The latest news and broadcasts from Rome confirm both the growing popularity and the artistic merits of the open-air symphonic cycle recently established, on Mussolini's initiative, at the Basilica of Maxentius in the Forum. The Romans have taken the new institution to their hearts to even a greater degree than was expected. The venerable Constantine pile accommodates comfortably over 4,000 persons and it has been crowded to capacity for every program. This is more than can be said for the regular winter series at the Augusteo and is symptomatic of local tastes today. The musical offerings have, of course, been of a high order, though not superior to those of the winter; their popularity can thus be explained only by external factors.

Aside from the novelty of the thing and the convenience of the location (the entrance to the Basilica is most commodiously situated on the brand new Via dell' Impero which was opened last fall between Piazza Venezia and the Colosseum), aside, also, from the usual appeal of outdoor summer symphony, particularly where this has been lacking hitherto, there is no question but

(*Continued on page* 15)

Vienna Choir Boys Sing for Government Heads

VIENNA.—The Vienna Choir Boys recently interrupted their vacation in the Austrian Tyrol to fulfill two engagements—one in Lucerne at the invitation of the President of Switzerland, the other in Budapest at a function in honor of Reichsverweser Horthy.

The Saengerknaben arrive in America in October for their second tour there, which will last through February and take them to the Pacific Coast. The operatic part of their repertoire includes two new productions, which they are now preparing—Lortzing's Opernprobe and Offenbach's Mariage aux Lanternes. Last season's operettas, Mozart's Bastien et Bastienne and Haydn's The Apothecary, will be presented again in addition to the full repertoire of songs.

R. P.

Oberon and Magic Flute Charm Salzburg Festival Visitors

Bruno Walter Conducts Both Performances, Effective Despite Scenic Vagaries—Vittorio Gui Replaces Pfitzner as Symphony Conductor, Associated with Heger and Krauss—Masses in Cathedral, Verdi Requiem in Festspielhaus—Drama and Dance Contribute Their Part

By ANATOL RAPOPORT

SALZBURG.—Following Fidelio and Tristan, reviewed in a previous article, the spectacular part of the festival was continued by the two great fairy operas of the German repertoire, Weber's Oberon and Mozart's Magic Flute, both under Bruno Walter's baton. It is not easy to follow the stage directions of these fairy tales on the small stage of the Salzburg Festspielhaus. The stage has no depth, and the palaces, temples and jungles show their cardboard too openly. There is only one remedy against this, and it was applied abundantly and generously—darkness. Both Franz Ludwig Hörth, the producer of Oberon, and the celebrated Oscar Strnad, the producer of the Magic Flute, seemed to follow closely the principle that you can make anybody believe anything in the dark, especially if the ears are occupied with convincing music.

Everything, including the brilliant chorus scenes, was played behind gauze curtains, and the stage looked as if filled with fog. The opening scenes of both operas, which are supposed to be done in fairyland, had practically no illumination at all. There was a spot light on each singer, as he sang, but it vanished the moment he finished and went on to the next. As for the scenery itself, it was reduced to a minimum.

MERMAIDS COVER LACK OF SCENERY

In my opinion, Oberon was a better job than the Magic Flute. Maybe it seemed so because we saw the gorgeous new Magic Flute settings in Vienna this spring, while Oberon had been missing for years from the Vienna repertoire. Or maybe it was because Margaret Wallman's dancers furnished all the mood in Oberon which the scenery did not supply. For instance, a fine array of mermaids spread across the background of the stage is a good substitute for a seacoast, which is altogether missing in the Salzburg scenery. There is not a scene in Oberon without dancing.

In the Magic Flute, with its spoken dialogues, we are easily distracted. The eye is not bound to individual players, as it is to dancing groups. It wanders around the stage, penetrates the darkness and the gauze curtains and sees the cardboard. No one questions Oscar Strnad's fine intentions or ability. Some of his ideas were excellent, for instance that of putting the whole stage into an oval frame, so that the set is like a page in a picture book, and the changes of scene like the turning over of the leaves.

Some scenes are really effective, such as the one with the beasts who are charmed by the tones of the magic flute, and the one with the two Armed Men. Nothing but they are seen at first, the iron gate, the fire, the water, and finally the temple appearing gradually, one after the other. But the inefficacies of a virtually improvised theater became apparent in the form of badly closed wings and flaws in the scenery, through which the indispensable but nevertheless prosaic stage hands in unimaginative overalls are plainly seen behind fantastic vegetation and legendary temples.

TWO LOVING COUPLES

The same two couples sang in the two rather similar casts, Helge Roswaenge and Lotte Schöne being the "juvenile leads." Karl Hammes and Irene Eisinger were their comic foil. Both Herr Roswaenge and Frau Schöne—especially the latter—made a better showing in Mozart's lyric *cantilenas* than in Weber's theatrical display. Pamina is the ideal rôle for Frau Schöne's poised, somewhat passionless, and "classical" lyric

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First Opera at Stadium Proves Successful

Trovatore and Carmen Sung Under Baton of Bamboschek

Success marked the two presentations of grand opera, given with scenery and costumes for the first time at the Lewischn Stadium as a special post-season feature, on August 29 and 30. On the former evening Il Trovatore was sung, and on the latter occasion Carmen was given a postponed performance, after rain had interrupted the work two evenings earlier, at the conclusion of the first act. Casts of familiar principals were heard with the Metropolitan Opera chorus and members of the Philharmonic Orchestra, under the baton of Giuseppe Bamboschek. Audiences on both evenings were in the neighborhood of 4,000, with slightly greater attendance for Carmen.

Doubts which may have existed as to the practicality of giving scenic productions on the Stadium orchestral stand were removed by the deftness with which simple but adequate settings were erected in no more than the usual time required in smaller theatres. In lieu of a curtain, the stage was darkened at the end of scenes, while flood lights were thrown upon the field from the sides of the stand. The acoustical problems attendant on presenting opera in the open were surmounted with fair success, although there was some loss in quality and volume, particularly in the case of the solo voices, in the farther reaches of the amphitheatre.

In the Verdi opera, Anne Roselle sang the rôle of Leonora with attractive quality of voice and excellent musicality. Aroldo Lindi presented a manly figure as Manrico and scored in the presentation of his principal airs. Joseph Royer as Di Luna revealed routined competence and smooth qualities of vocalism. Anita Klinova was a dramatic exponent of Azucena, singing with full tones and evident acquaintance with the traditions of the rôle. Philine Falco as Inez; James Wolfe as Ferrando; Ludovico Oliviero as Ruiz, and Aldo Gatti as an Old Gypsy, completed a cast which upheld vocal standards distinctly superior to those usually

(*Continued on page* 9)

Chicago to Resume Opera?

Rumor That H. M. Johnson Will Head Organization

There is a possibility that Chicago may have a home opera company of its own this season. The proposition is being flirted with by H. M. Johnson, formerly an executive of the Chicago Civic Opera, but that suspended institution is to have no connection with the project now under discussion.

Rumor states that the conductor of the new venture may be Gennaro Papi, and that the singing personnel may include some of the artists of the late Chicago Civic Opera. The old Auditorium is said to be the choice for housing the undertaking of Mr. Johnson and his opera group.

L. L.

Munich Festival Illustrates Evolution of Wagner's Genius

Cycle from Rienzi to Parsifal Completed—Knappertsbusch the Interpreter—Leider's Great Brünnhilde Matched by Worthy Ensemble—Mozart Cycle Continued, But Strauss Fails to Appear as Conductor

By ALBERT NOELTE

MUNICH.—The principal event of a Wagner Festival is naturally supplied by the production of the Ring of the Nibelungen. It proved particularly so this year in Munich, whose Opera has for decades striven toward absolute perfection in the performance of the Ring, and especially so in this, the Wagner year. Results have been achieved wholly beyond the conception of anyone not familiar with modern stagecraft and its appliance to the most difficult and stupendous problem in the entire stage-literature.

The problem is by no means solved even by furnishing a stage-picture adequate to the various situations of the drama and reflecting its true spirit. It must also set forth and make plausible, as well as intelligible, the countless *minutiae* of the music which make every part of the organism alive. In olden days this purpose was accomplished by overloading the scene with detracting and often distracting detail, and altogether too obvious and often childish duplication of the musical detail; modern stagecraft aims at elimination. This is particularly difficult in the case of the Ring, where certain parts of the score call for an exact reflex upon the scene, as for instance the first and fourth scenes of Rheingold, the last of Walküre, the second act of Siegfried and the great closing apotheosis of Götterdämmerung.

It is just in these scenes that Adolf Linnebach and Leo Pasetti, the two great stage designers of the Munich Opera, have achieved the ultimate in perfection. Nothing more stupendous can be imagined than the roaring blaze surrounding the giant Brünnhilde rock in Walküre, nothing more weird than the dragon cave, or more enticingly beautiful than its surrounding primeval

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THE MODERN HARPSICHORD

By MARGUERITE ROESGEN-CHAMPION

THE Musical Courier has asked Mme. Roesgen-Champion to write something about the modern harpsichord, and the accompanying interesting remarks are the result. The author is not only one of the outstanding harpsichordists of our time, but also a composer of note, for the harpsichord, piano, voice, orchestra, and chamber music combinations. Her works have been heard and liked in America, their most recent performance in this country being represented by a two-piano suite, broadcast by Vera Brodsky and Harold Triggs.—EDITOR'S NOTE.

THE modern harpsichord deserves a prominent place in modern music, possessing, as it does, all the basic elements of the ancient harpsichord and in addition thereto, new and important mechanical innovations and improvements. It is wrong to believe that the harpsichord is less beautiful than the piano, for such is not the case. Neither should it be believed that the harpsichord is less difficult than the piano, that its tone is not "big" enough for modern purposes, that its technical resources and possibilities are not appropriate to contemporaneous demands, or that it is an "ancestral" instrument fit only to play the *continuo* in revivals of ancient music, or to rattle off Daquin's Cuckoo! All such are erroneous notions and unjust to one of the noblest of instruments; and to entertain them is to deprive modern music of one of its most valuable auxiliaries.

ANCIENT HARPSICHORD

The modern harpsichord is akin to its forerunner, the ancient harpsichord, in that, like it, its strings are plucked by jacks. Like a huge "keyboard" guitar, it is therefore related to the family of plucked-string instruments, and not directly to the piano, whose strings are struck by hammers.

OLD AND NEW MODELS

A comparison of the ancient with the modern harpsichord is interesting. In the first place, the old harpsichord was a fragile instrument, both in tone and construction. It had from one to three keyboards of short, light keys which operated similarly short, light lacks. Supple leather or quill plectra plucked the strings, themselves thin, not very tightly stretched, and attached to a thin sounding board. There were also a number of stops by which the tone variety and combinations were managed, and while these stops varied with each instrument, the basic combination was generally as follows:

One or two sets of eight-foot strings (normal tone).

One set of four-foot strings (sounding an octave above); and, exceptionally, a set of sixteen-foot strings (sounding the octave below).

Indeed, the sixteen-foot strings are so rare, that in all the instruments I have studied in French, English, Austrian, German, Italian and Belgian museums, I have found only one equipped with them. These three sets of strings were plucked at different points (which varied according to the make of the instrument) or else near the pegs, while muted effects dampened the vibrations and made possible many curious *sordino* colors. Such as it was, the old harpsichord was sufficiently rich and different enough from the piano to make one regret its total neglect in favor of the latter.

TEMPORARY ECLIPSE DURING ROMANTIC ERA

With the passing of the grace, clarity and formal balance of the seventeenth and eighteenth centuries, romanticism brought in its overflow of passion, for the expression of which a more sonorous, singing and equalized instrument than the old harpsichord was required. Demoded and misunderstood, it was soon forgotten, and one of the factors responsible for its downfall, was the mundane character it had acquired. It had, in a way, become the exclusive instrument of society and been reduced to the rôle of interpreting inconsequential, affected and everlastingly "pretty pieces," and when the reaction to such music came, the harpsichord was in possession of a reputation it could not live down, and it was left to the advent of modern feeling to reinstate it.

Our epoch, tired of the long developments of romanticism, and though careful to avoid a retrogression to amiable prettiness, is, by virtue of its taste for clarity, brevity and the individual variety which each timbre brings to the tonal ensemble, more closely related to the eighteenth than to the nineteenth century. This is a generally recognized fact, and the question arises, "Why is not the modern harpsichord, which blends with string and wind instruments better than the piano does, accorded the new place in musical composition it so rightfully deserves?"

VIRTUES OF THE MODERN INSTRUMENT

A marvel of solidity, technical resistance and instantaneous sonority changes, the modern harpsichord is the most useful instrument now at the disposal of the instrumental composer. Its two keyboards are equipped with piano keys, its jacks are solid, the instrument stays in tune even after a long journey, the strings are sonorous and strong, and in place of the old style stops, we now have a system of rapid and mechanically perfect pedals, the advantage of which is not only the immediate change of tone color, and dynamics, but the absolute freedom it leaves to the hands. Another signal advantage is the extraordinary range of the instrument, its normal range of five octaves in reality amounting to seven when it is recalled that the four-foot strings add an octave above and the sixteen-foot strings an octave below.

The essential differences between the old and the modern harpsichord are seen in the table reproduced on this page.

DIFFERENCES BETWEEN THE OLD AND MODERN HARPSICHORDS

OLD HARPSICHORD	MODERN HARPSICHORD
1. One, two or three keyboards.	1. Two keyboards.
2. Short, narrow keys.	2. Piano keys.
3. Short, weak strings pegged in wood.	3. Tightly stretched resistant strings pegged to a metal frame.
4. Square pegs.	4. Piano pegs. Modern pegs.
5. Leather or quill jacks.	5. Hard leather jacks.
6. From two to five stops for tone changes and coupling.	6. From six to eight pedals for tone changes and coupling, leaving hands absolutely free.
7. Resonance chamber with rather lifeless sounding board.	7. No resonance chamber, but a strong sounding board which acts as a reflector of the tone.
8. Eighteenth century pitch being a tone lower than modern, it is impossible to tune up without injuring the instrument.	8. Modern orchestra pitch.
9. Weak character. Change of colors slow, hence not very frequent. Light touch.	9. Positive, sonorous character. Instantaneous tone changes. Touch of modern piano.

(*Photo courtesy Société Anonyme Pleyel, Paris.*)

MODERN HARPSICHORD

GREAT SCOPE OF USEFULNESS

Played by a real keyboard technician who has mastered his Liszt, Balakireff, Albeniz, Debussy, Ravel and others, and who at the same time has feeling for instrumental effect, there is no limit to the amazing, fascinating and unsuspected beauty which can be obtained from the modern harpsichord. In addition to which, it is also the only really appropriate instrument for the interpretation of Bach, Couperin, Scarlatti and other old-time masters.

Among modern composers who have successfully composed for the modern harpsichord and revealed its musical values and possibilities, are Stravinsky, de Falla, Poulenc, etc. My fervent desire—and a sincere desire it is, since I have myself written three concertos for harpsichord and orchestra, and many short pieces for it—is that more composers will take this marvellous instrument into their confidence, write for it and accord it the exalted place it merits.

THE FOOL PARADE TO PARNASSUS

Musical Amateurs Confidently Rush in Where Skilled Professionals Struggle to Maintain a Foothold These Days

By SIGMUND SPAETH

HAS anyone ever turned up at a hospital with the suggestion that he possessed unusual talent as a doctor and felt that he should practice the profession? Or did any self-appointed lawyer ever ask for admission to the bar on the strength of gifts of which he alone was aware?

Then why is it that one of the most difficult and highly specialized professions, that of music, should be burdened with a mass of inexperienced candidates for recognition, most of whom should be able to tell in a moment of honest self-criticism that they are utterly unfitted for such a career?

As though music did not have enough troubles of its own these days, what with a scarcity of jobs and a paring down of fees, not to speak of the cruel competition that every real artist receives from radio, the movies, automobiles and contract bridge, it now faces the additional handicap of dealing with a vast army of otherwise unemployed human beings who in some way have convinced themselves that music offers them a living.

Almost daily I meet someone who tells me with blithe naïveté, "I see no future in stenography or clerking or salesmanship, so I have decided to turn to music. People tell me that I have a nice voice."

BETTER A HUMBLE NICHE

Generally, I tell that person that he or she is far better off in the security of a low-salaried but steady job as a stenographer, clerk or salesman than are nine-tenths of all the living musicians today. (Some of them are about ready to claim that they are not living, after all.) This includes many of those glamorous figures that command big concert fees or splendid radio incomes (which are mostly only half as splendid as they were a year ago), many of those celebrities of grand opera or the violin or piano whose pictures appear in the rotogravures, as well as a host of exceedingly able performers of long experience who are glad to pick up whatever they can get (by special permission of the union owners) and in some cases might as well be playing on street corners.

A concert fee of five hundred dollars does not mean very much if the artist gives only two or three concerts a year, particularly when four-fifths of the fee may be swallowed up in agents' commissions, traveling expenses, clothes, printing and advertising, special entertainment and perhaps an accompanist. Twenty dollars a week right through the year is a princely income by comparison.

THREE THINGS TO REMEMBER

The thousands of musical amateurs who think they would like to have a professional career should remember three things: (1) Even well-known artists, who seem to enjoy unusual success, find it hard to keep well ahead of their expenses; (2) The building of a musical reputation costs a lot of money, which often means a life-long debt carried by the artist, or the absolute necessity of a wealthy and generous patron; (3) Those few geniuses who reach the heights do not have such a good time after all, but are compelled to sacrifice most of the fun of living in slavery to their art and their public.

It is unfortunate that music, and particularly radio, should have produced a few commercial successes whose musical ability was obviously limited, but it is generally easy enough to find a logical reason for that success. Public performers are of two types, which may be called the artistic and the commercial. Sometimes, but very rarely, they are combined in one person, and the result is a Paderewski, a Josef Hofmann, a Heifetz, a Ponselle, a Gershwin, an Eddie Cantor or a Chevalier. But, lacking this almost unique combination of gifts, an artist may win success either by the overwhelming impressiveness of the art itself, or by a highly developed commercial sense (sometimes supplied by a manager), which permits the exploitation and sale of even mediocre abilities to their fullest extent.

Toscanini, Rachmaninoff and Fritz Kreisler are examples of musicians whose supremacy is so complete and unquestioned that the public could scarcely help recognizing it. Yet even they had to have the help of some good managers and an occasional bit of lucky publicity. Galli-Curci, Menuhin, John McCormack and Lawrence Tibbett, all tremendously talented musicians, have profited greatly by an amazingly effective management, fully aware of the value of their personalities, while Mme. Schumann-Heink never overlooked an opportunity to express the sincere motherliness of her nature, which so endeared her to the American public.

With all possible respect for the musical achievements of Walter Damrosch, it is difficult to think of him as an artistic genius. But his business instincts and executive ability are nothing short of extraordinary, and he would unquestionably have made a commercial success in any line of activity that suited him. Leopold Stokowski, on the other hand, may be considered a genius, although his uncanny showmanship has of late rather overbalanced his musical achievements.

Mary Garden, with an average voice but great dramatic gifts, exploited a fascinating personality to good effect, and Geraldine Farrar built her career on similar principles. For any such outstanding successes plenty of good reasons can be found, not necessarily altogether artistic.

THE RADIO FIELD

In the field of radio, examples occur of unusual though perhaps temporary triumphs based upon an apparent minimum of musical ability. But the microphone does not demand the vocal technic of the concert or operatic stage, and whatever criticisms may be made of some of the radio singers, it must be admitted that they have a definite quality of human appeal; otherwise they could not build or hold the following that is theirs.

There are musical as well as human reasons for the success of a Rudy Vallee or a Jessica Dragonette, perhaps also a Morton Downey or a Kate Smith, and there must

(*Continued on page 7*)

Verona Open-Air Opera Season Launched with Vivid Huguenots

Spectacular Realism the Keynote—Stage Area Doubled—Forzano Regales Crowd with Cinematic Cascade and Other Technical Triumphs—Audience of Over 18,000 Cheers Lauri-Volpi, Rimini and Colleagues—Votto Conducts

VERONA.—After the sumptuous mounting of L'Africana last year, another Meyerbeer score, Les Huguenots (in Italian as Gli Ugonotti), was chosen to inaugurate this summer's open-air opera festival in the Roman Amphitheatre of Verona. The occasion marked the twentieth anniversary of the establishment of summer opera seasons in this magnificent monument, when Tullio Serafin, back in 1913, conducted a memorable performance of Aida here, with Ester Mazzoleni in the title rôle and Giovanni Zenatello as Radames. Ever since then, spectacle has very properly been made the keynote of the Arena productions and has found numerous applications in such other works as Il Figliol Prodigo, Mosè, Mefistofele, Samson, Rè di Lahore, Gioconda, Nerone, Vestale, Turandot, Faust, Boris, Meistersinger. The selection of the Huguenots this year was further determined by the availability of Giacomo Lauri-Volpi, one of the few tenors of the international stellar firmament able to cope successfully—so we are asked to believe—with the exacting *tessitura* of the lines of Raoul de Nangis.

SCENIC MARVELS INTRODUCED

Again this summer the scenic marvels of the Arena mountings have been trumpeted in advance through the length and breadth of Italy, with the usual inventory of the imposing technical equipment and the carloads of scenery and stage properties. The present efforts have surpassed the preceding ones in lavishness and expense. First of all, the stage has been notably enlarged by building onto the steps in the rear, so as to acquire a working depth of sixty meters for the manoeuvering of the masses, thereby doubling its former area. (The total surface, including that occupied by the settings, aggregates 5,000 square meters.) The number of projectors has been tripled; there are now 150 of 2,000 watts, giving roughly 600,000 candle-power with which to banish all shadows from the lighting of the *décors*—this apart from the remaining illumination of the amphitheatre.

The organizers were so well satisfied with the previous season that the direction of this year's festival has again been entrusted to Pericle Ansaldo, technical director, and Giovacchino Forzano, stage manager, respectively, both of the Rome Opera. The scenographic problem remains at the same point as formerly. Forzano himself has, on more than one occasion, stated his conviction that it will not be solved completely except by the radical innovation of an elliptical stage projecting into the bowl, with the audience surrounding it on three sides—a solution calling for a costly plant with which to submerge the scenery below the stage, a more expensive project than that for which funds are at present available here. In the meantime, Ansaldo has adhered to his former technic, but has improved it, as indicated, with the doubling of the area. This has permitted a complete change of scenery for each act in all three operas—the other two are Lohengrin and Trovatore—the first time this has been possible here.

OTHER NEW FEATURES

Ansaldo is also responsible for another refinement in the ever thorny problem of adapting the arena to theatrical ends. While retaining the aesthetic principle of detaching the stage from its frame, he has now succeeded better than before in conciliating the two contrasting architectural concepts. He has abolished the two huge vertical monoliths which, last season, formed the proscenium and has replaced them with a pair of new towers, designed in terraces tapered off at right angles, similar in line, though on a much large scale, to the profile of the interior of the Arena itself. While affording sufficient space for the electrical equipment and for the storing of scenery, these offer, from the artistic standpoint, the double advantage of a neutral boundary which is not at variance with the internal line of the monument, and at the same time offers a much wider visibility from the sides. It affords a proscenium ranging from thirty meters at the stage level to forty-eight at the top, a most important gain.

As may easily be imagined, super-realism is again the policy, and Ansaldo has endeavored to surpass his famous stunt of last summer, which was the sea, the rolling vessel and shipwreck of L'Africana. This time he has engineered a cinematic cascade in the gardens of the Château of Chenonceaux (Act II), and it must be said at once that he has succeeded much better. The effect was at the same time sufficiently realistic and fantastic, as the Queen's nymphs disported themselves vaporously in its imaginary waters. The vast spaces permitted by the new stage were turned to admirable account in both of the central acts of the Meyerbeer score. In this castle scene (to my mind the best in this opera), the staircases and terraces were of truly regal dimensions for once.

The setting of Act III—square in Paris, by the banks of the Seine—was also an interesting attempt at monumental realism, but in this writer's opinion was too much cluttered architecturally to be artistic. Here again the cinema was used for the water effect in the river, with somewhat less happy results. The *décors* for the interior scenes of Acts I and IV offered nothing that was particularly noteworthy.

TWO THOUSAND IN PERFORMANCE

As in all Verona mountings, the masses, felicitously manipulated by that old stage fox, Forzano, are in themselves no mean spectacle. The chorus consists of 250, as last year, but the supernumeraries and ballet bring the total number on the stage to a round 2,000. Instead of the lamentable fake elephant of L'Africana, twenty-four real horses were provided in the military procession of The Huguenots. This huge mass was perfectly in character with the pachydermic spirit of the opera, and is a notable example of its kind. For some curious and inexplicable reason, the rough boarding of the stage prevented the *prima ballerina*, Bice Del Frate, from regaling us with the toe dancing for which she was prepared, and it handicapped the evolutions of the ballet corps.

The orchestra, again numbering 150 players, was under the leadership of Antonino Votto, a former associate conductor at La Scala during the Toscanini régime. Votto is an excellent and sober musican, with first-class training and wide experience. His conductorship showed authority and finesse, even though concessions were made to the vocal showmanship of the singers, or more precisely, to some of them in particular. Votto apparently had in mind the eminently plebeian composition of his audience, who had poured into Verona on special trains from all points of the compass to the tune of an odd 18,000 and had taken the stone steps of the Arena by storm over an hour in advance of the show. A circus crowd, noisily gesticulating between munches of salami and swigs of beer and soda pop. This crowd called for a pink lemonade art, so Votto let his more strutting hounds hang onto their top notes a quarter hour or so, and everyone was happy.

As for Valentina, a celebrity somewhat the worse for wear, it will be more charitable to draw over her singing the discreet veil which cloaked her mysterious visit to the Count de Nevers. The others of the cast, all excellent, were Adelaide Saraceni (Queen), Gianna Pederzini (page), Tancredi Pasero (Marcello), Giacomo Rimini (Nevers) and Umberto Di Lelio (Saint-Bris). The success was huge. After his famous aria, Bianca al par di neve, in which Lauri-Volpi, the *divo*, demonstrated his ability to fill the vast spaces of the bowl with tones which were lofty, large and loud to the satisfaction of the humblest *contadino* on the highest step, the mob went wild and almost held up the show.

RAYMOND HALL.

Plans for Next Season Laid as Bowl Concerts Near Close

Stokowski, Gabrilowitsch and Molinari Reported as Tentatively Engaged for 1934 Series, with Koussevitzky and Walter as Possibilities—Final Weeks of Concerts

LOS ANGELES.—Leopold Stokowski, Ossip Gabrilowitsch, Bernardino Molinari, possibly also Serge Koussevitzky and Bruno Walter, will conduct the 1934 Hollywood Bowl concert season, according to announcements made last week at the eighth weekly and final breakfast served in the garden-restaurant of the outdoor theatre. While contracts have not yet been signed, certain understandings have been reached with the first three and promising contacts established with the others. Steps have already been taken to commence a subscription campaign for next season. Earle C. Anthony, president, D. W. Pontius, vice-president, and Glenn Tindall, manager of the Symphonies Under the Stars Foundation (the recently formed sponsoring group, which leased the hillside theatre from the Bowl Association), made strong pleas for support. Subsidy of the programs was advocated by Mr. Anthony, who came to the rescue of the enterprise three months ago when the Bowl Association board of directors declined to shoulder pecuniary responsibility.

Stokowski, it became known, is to open the 1934 cycle of performances. The director of the Philadelphia Orchestra is at present in Hollywood conferring with acoustic experts regarding operatic sound-film recordings. Parsifal has been mentioned as an early undertaking.

ITALIAN CONDUCTOR APPLAUDED

Current events at the Bowl concerts have added to the popularity of Conductor Molinari, whose offerings continue to arouse interest. His August 24 repertoire included an exquisitely performed Corelli suite (arranged by Ettore Pinelli), Debussy's Afternoon of a Faun, Strauss' Death and Transfiguration, and The Sorcerer's Apprentice by Dukas. Alfred Mirovitch and E. Robert Schmitz attracted one of the largest gatherings of the summer when performing the E flat major concerto for two pianos. As an encore they added a Rachmaninoff piece, The Bells of Moscow, which they played a second time.

Tschaikowsky's sixth symphony, the Sketch from the Steppes of Central Asia and Moussorgsky's A Night on Bald Mountain formed the August 26 contributions of the Italian leader, who then made room for Arthur Alexander, Los Angeles composer.

The latter officiated on the conductor's stand during his cleverly amusing, moderately modern and sparkling orchestrated score to a pantomime-ballet, The Tropical Lion. This visual entertainment was written and produced by Kurt Baer von Weislingen, also of this city, who likewise impersonated the terpsichorean king of the beasts. The dance-fantasy is charmingly whimsical and was staged with fine sense of satire and an imagination recalling 1001 Nights Tales.

On August 27 Maestro Molinari dealt another of his classic trump-cards, Beethoven's Pastoral Symphony, preceded by Paisiello's Nina Pazzo overture, proving strong Wagnerian leanings during excerpts from Parsifal and Meistersinger.

Genevieve Wiley, blind Los Angeles soprano, gave evidence of artistic tone-production and style when singing the song Dreams by Wagner and the aria, Lieti Signori, from Meyerbeer's Huguenots. Hers is a poignancy of feeling admirably matched by sheer use of tone-production.

Italian music ushered in the closing week of Bowl concerts with a list of items ranging from Rossini's Semiramide overture to Respighi's Fountains of Rome, both of which were presented superbly in mood and detail. Martucci's charming Notturne and Novelette seemed true Latin gems, while the Mediterranean pathos and curve of melody were relived with fully rounded gesture of phrasing. As on previous occasions, the visiting batonist from the Augusteo was cordially feted.

Ballet lovers were generously regaled also at the Municipal Greek Theatre, where Ed Perkins manages a successful Friday evening series at popular prices. Michio Ito produced a highly enjoyable series of *divertissements* with a well-schooled group of ingeniously costumed dancers. Ito is not only a taskmaster, bringing about good results, but a resourceful choreographer as well. Leonard Walker shared honors at the head of the archestra.

CHANGE IN QUARTET PERSONNEL

Last minute news includes also of the resignation of Sylvain Noack as first violinist of the Bartlett-Frankel Quartet. His place will be taken by Anton Maaskoff, formerly of New York and London, who recently settled here after a recital and chamber music career in Europe. He appeared with orchestras on the continent and in England, having been a pupil of Adolf Brodsky. Mr. Noack continues as concertmaster of the Los Angeles Philharmonic Orchestra. The Bartlett-Frankel Quartet was endowed five years ago by Mrs. Cecil Frankel in memory of her father, Albert Griffith Bartlett, with Emile Ferir as artistic director and viola of the ensemble.

B. D. U.

IN NEXT WEEK'S ISSUE

NEW BLOOD IN AMERICAN MUSIC

By DAVID EWEN

The Fool Parade to Parnassus

(*Continued from Page 6*)

be something more than clever exploitation behind even a Bing Crosby or a Russ Columbo.

But admitting a few possible exceptions, the fact remains that material success in the musical profession is impossible without extraordinary talent, or an extraordinary personality, or extraordinary commercial instincts, or the combination of all these assets. Therefore all those people who fondly imagine that they could step to the microphone or upon the stage and thrill an audience immediately, without experience or drudgery or expensive publicity campaigns, are merely deluding themselves.

The delusion is even worse with composers than with performers. All those people who used to write plays are now composing "popular" songs, or at least concocting the lyrics. It is practically useless to tell these people that the sheet music business is at its lowest ebb, that every publisher has enough experienced song-writers on his staff or easily available to fill every possible requirement, and that even the big hits nowadays make very little money for anybody, after the costs of "plugging" are paid.

PLACE OF THE AMATEUR

I am all in favor of the amateur musician, as both creator and interpreter. But I prefer to think of him as a significant amateur rather than as an insignificant professional. He can do much for music in America today by pursuing the art for personal recreation and satisfaction. But when he tries to force an entrance into a place where he does not belong, he merely adds difficulty to an already difficult situation.

The reason why executives of radio, concert managers and music publishers are unsympathetic toward any and all aspirants is simply because they have been so pestered by nonentities that they cannot afford to show any interest even in a promising newcomer. The self-centered fanatics whose ability lies entirely in their own imaginations have cluttered up the musical market until it has become almost impossible for the most deserving candidates to get a hearing.

Great art or great commercial ability will demand attention somehow, soon or late, but the process of recognition is being made as difficult as possible by the madding crowd of would-be professional musicians.

Programs for Second Yaddo Festival Selected

Seventeen American composers will have works presented, many of them for the first time, at the Second Yaddo Festival of Contemporary Music. Three chamber music concerts are to be held on September 30, and October 1, in the Memorial Room at Yaddo, Saratoga Springs, N. Y.

These programs were chosen from more than eighty-five works submitted from all parts of the country to a committee of five composers appointed by the Corporation of Yaddo to select programs for its 1933 festival. Elizabeth Ames is executive director of the committee.

The composers and their programmed works include Herman Chaloff, represented by his suite for flute, oboe and bassoon; Ross Lee Finney, Jr., by his piano sonata No. 3; Dante Fiorillo, two songs for soprano and string quartet; Isadore Freed, sonata for piano; Otto Luening, sonata for cello alone; W. Quincy Porter, suite for viola alone; George Antheil, piano sonatina (1932) and other new piano compositions; Israel Citkowitz, Songs of Experience for contralto and string quartet; Henry Cowell, Six Casual Developments for clarinet and piano; Richard Donovan, four songs for soprano and string quartet; Roy Harris, concerto for two violins, two violas and two cellos; Walter Piston, string quartet; Roger Sessions, song, On the Beach at Fontana; Virgil Thomson, song, Fable de La Fontaine; Charles M. Loeffler, Rhapsody No. 1, for oboe, violin and piano; Leo Ornstein, violin sonata, op. 31; Carl Ruggles, a composition entitled Angels, for six instruments of equal timbre.

Alfredo Casella's New Compositions

Activities of Alfredo Casella, who is in Italy, include teaching advanced piano at the Accademia Musicale Chigiana in Siena during the summer term. Mr. Casella has finished a symphonic work, Introduction, Aria and Toccata, which he has written for Dr. Stokowski, and the Philadelphia Orchestra, the dedication of which has been accepted by the conductor. It is likely, therefore, that the work will be performed by that organization this winter.

A concerto for piano, violin and cello which is now in preparation will have its premiere in Berlin this November, under the direction of Erich Kleiber, with the solo parts performed by Mr. Casella, Alberto Poltronieri and Arturo Bonucci. The composer is also writing a ballet in one act with libretto by Bontempelli (which will be created at San Remo next February), as well as completing a new lyric opera entitled Coriolano.

Marimba Band of 100 Players Is Novelty at Chicago's Fair

San Carlo Opera Bills for First Week Announced—New Sunday Afternoon Concert Series—Illinois Federated Music Clubs to Hold Festival at Exposition

CHICAGO.—The Chicago World's Fair presented the Marimba Band (Clair Omar Musser, director) in a program of operatic numbers in the Court of the Hall of Science. This band is a unique organization and has been a nightly feature at A Century of Progress the past week. One hundred performers played on the special World's Fair Model Marimbas, all identical in design and appearance and tone qualities. These young men and women have worked for months with Mr. Musser, preparing this attraction. The marimbas have inspiring rhythm, vast harmonic chords, and wide range of tonal quality. Mr. Musser, the director, was heard in a solo from Thomas' Mignon which he performed splendidly. The concerts by the Marimba Band drew large crowds to the Court in the Hall of Science.

An hour of chamber music was presented on Wednesday afternoon by The Century of Progress String Quintet (Edward P. Wurtzebach, director). Charles Sears was the soloist.

Three operatic artists were featured in a Ballad program on August 22 at the Floating Theatre. They were Frida Savini, Ada Paggi and Mario Fiorella.

A Gilbert and Sullivan operatic program, featuring Margery Maxwell, Irene Pavloska, Edward Kemp, Frederic Jencks, assisted by the chorus of the Chicago Civic Opera Chorus School (Attico Bernabini, director) and the Century of Progress Quintet, was given on the Floating Theatre, August 24. Selections from Pinafore and the Gondoliers were on the program.

In the afternoon of the same day Winifred Christie gave a recital in the Illinois Host Building hall on a piano with two keyboards. Mme. Christie played her selections in a satisfying manner.

Gallo Announces Operatic Repertoire

Fortune Gallo, manager of the San Carlo Opera Company, has announced the repertoire for the first of his four-weeks' season, beginning September 18, at the Auditorium Theatre. As previously stated the opening night presents Carmen with Ina Bourskaya, Alba Novella and Mario Valle. Following this comes Mme. Butterfly on Tuesday with Hizi Koyke, Dimitri Onofrei, Claudio Frigerio. Faust, with Ina Di Martino, Leon Rothier, Onofrei and Frigerio is the Wednesday night bill; Thursday's will be Cavalleria Rusticana and Pagliacci with Aroldo Lindi, Alba Novella or Ethel Fox and Valle. Friday, Rigoletto, with Eleanora Demora, Amund Sjovik, Di Martino and Onofrei. Hansel and Gretel with Bernice Schalker, Fox and Stefan Kozakevich is to be the Saturday matinee bill and in the evening Il Trovatore will be sung. Aida with Bianca Saroya, Dreda Aves, Lindi, Valle and Rothier concludes the week's program. Carlo Peroni is the director for these performances.

A New Concert Series for Chicago

A series of Sunday afternoon concerts will be given at Orchestra Hall by the LeMay-Vermett Concert Service, which has been organized to bring to the music-loving people of this city representative art in music. Ariel Nichols LeMay is president and treasurer; Louis E. Vermett, vice-president and manager and Melvin J. Heininger, secretary and publicity manager of this new company.

Jascha Heifetz will open the course on October 29, followed by the Don Cossack Russian Male Chorus on November 26. Richard Crooks is to be heard on December 10 while Harold Bauer and Ossip Gabrilowitsch appear on January 14. Kathryn Meisle closes the series on February 18.

Dema Harshbarger Returns

After spending the summer on her estate, El Retiro in La Havra, California, Dema Harshbarger, president of the Civic Concert Service, returned to Chicago on September 1.

Illinois Music Clubs to Meet Here

The Illinois Federation of Music Clubs has chosen the week of October 12 to 19 for its Autumn Festival and Conference, when a program of state, district and national music will be given at A Century of Progress Exposition. Plans have been made to have the following on the program: Orchestras (including string ensemble to full symphonies); bands, fife, drum and bugle corps; organ recitals; a Capella choruses; pageantry and play ground groups; music groups from universities, colleges, public and parochial schools; and radio and recording instruments. Displays and exhibitions will be held in the Stevens Hotel.

Cosmopolitan Opera Presents Carmen

The Cosmopolitan Opera Company, of which Carl Formes is managing director and Dino Bigallo is musical director, presented Bizet's Carmen at the Deerfield-Shields Auditorium in Highland Park on August 30. It is remarkable to find in such a little town an auditorium as well equipped for the giving of opera as the Deerfield-Shields. The hall is large; the stage adequate and the audience that assembled was made up of the elite of the north shore town.

As to the presentation of Carmen, it was given in a most satisfactory manner. Luigi Ruffino sang Don José. He is a routine operatic singer who should give more attention to his acting. Carl Formes was a vivacious and well-voiced Escamillo. Kai de Vermond was effective as Zuniga; likewise Carlo Hatvary as the Remendado. Wilfred Engelman did much with the small rôle of Morales. Irene Pavloska scored heavily in the title part. Dorothy Herman was a beautiful Micaela. She made a hit all her own with the public who applauded vociferously after she sang the Je dis aria in the third act. Quite good to the eye as well as to the ear was the Frasquita of Aida Ventos; likewise Mari Barova as Mercedes. Wilfred Engelman was even better as the Dancairo than he was as Morales. The ballet under the supervision of Laurent Novikoff added much to the enjoyment of the performance.

Dino Bigalli, for many years an assistant conductor of the Chicago Civic Opera, read the score with understanding, and though some of his *tempi* were far too fast he nevertheless was the prime factor in giving the opera a first-class presentation.

RENÉ DEVRIES.

Sevitzky to Conduct Boston People's Symphony Orchestra

Leader of Philadelphia String Simfonietta and Metropolitan Theatre Orchestra Plans to Enlist Young Talent

BOSTON.—Fabien Sevitzky, conductor of the Philadelphia String Simfonietta and the local Metropolitan Theatre Orchestra, has been selected as conductor of the People's Symphony Orchestra in Boston for the coming season, to succeed Thompson Stone, who has led the organization for several seasons past. The selection of Mr. Sevitzky comes as a surprise, though it is not entirely unexpected, for his rapid rise in reputation here as a conductor has seemed to mark him inevitably for the position.

Mr. Sevitzky spoke enthusiastically to your correspondent about his plans to improve the quality of the concerts of the People's Orchestra. The support of this organization has been on the wane during the

FABIEN SEVITZKY

past few years, for various assignable and unassignable reasons. It was originally organized more than ten years ago under the leadership of Emil Mollenhauer to give, on the one hand, musicians the opportunity to engage in performances of symphonic music, and, on the other, the public the chance to hear such music at nominal prices. Since then the orchestra has had its ups and downs both in quality of performance and (consequently) size of audiences.

Mr. Sevitzky hopes to recapture the old audiences and new ones as well, and to improve the standard of performances. To this end he has been holding auditions for several weeks, in order to obtain the best available men from the local musicians' union. He will go further, for in the matter of programs he intends to strike out from the entirely beaten paths of the past. Specifically, he intends to play at least one composition by a contemporary American composer in each of the ten concerts which he will conduct during the season.

These compositions will be selected purely on a basis of musical merit, rather than of intrigue. For while Mr. Sevitzky will be assisted in his enterprise by an influential advisory board, the directors will be concerned entirely with business matters, while Mr. Sevitzky will be musical and artistic director in fact as well as in name.

Similarly, Mr. Sevitzky will encourage youthful ability among performers. At five or six of the concerts the soloists will be youthful performers of American birth. To enliven the concerts further he will have the frequent assistance of his youthful symphonic and choral ensembles, in presenting which he has created considerable comment here during the past season. Thus, for example, he will have a chorus ready to hand for the performance of such works as Beethoven's ninth symphony, Mozart's Requiem, Bloch's America and a complete opera in costume, all of which will be heard in the series of concerts.

In addition Mr. Sevitzky has in mind an operatic project, on which he will begin to work more definitely at the beginning of the new year. Because of the repeated failures of such ventures in Boston during the past decade one would be inclined to view this latest suggestion as over-optimistic, but for the fact that Mr. Sevitzky has in the past more than made good his promises (or threats) to Boston music-lovers.

It is important to add, in closing, that several of Mr. Sevitzky's programs will contain works to be heard for the first time anywhere.

Longy School Begins Season

The Longy School of Music opened for registration for its nineteenth year on September 5, with three new members added to the faculty: Norbert Lauga, violinist, and Fernand Gillet, oboist, (both members of the Boston Symphony Orchestra) and Elena Barberi, pianist. This season will be marked also by several new activities, including a chamber music class for pianists, a school glee club and orchestra, and instruction in French. Through the coöperation of Radcliffe College, some of the Longy School's monthly open house faculty concerts will be held in Agassiz House, Radcliffe. Minna Franziska Holl is director of the school.

M. S.

New York University Registration Opens September 11

Registration for enrollment in the music department of New York University will be held September 11-25. Lectures begin on September 26. The department is constituted to meet the requirements of the professional musician, the music student and the amateur. The officers of instruction are E. Raymond Bossange, dean, College of Fine Arts; Philip James, associate professor of music and director of the department; Percy Grainger, associate professor of music (on leave of absence for the year 1933-1934); Marion E. Bauer, associate professor of music; Martin Bernstein, assistant professor of music and secretary of the department; Charles Trowbridge Haubiel, assistant professor of music; Alix Young-Maruchess, instructor in violin; Charles Wallace Kitchell, instructor in voice, Percy Such, cello, and Richard Harold McClanahan, piano. The advisory committee includes Richard Aldrich, John Erskine, Lawrence Gilman, William J. Henderson, Ernest Schelling and Albert Stoessel. There is a four-year course leading to the degree of bachelor of music, as well as a large choice of special courses.

Jackson Heights, L. I., Hears New York Chamber Symphony

Quinto Maganini and his New York Chamber Symphony were heard in a program of popular and standard works, on September 6, at the Jackson Heights Club, Jackson Heights, L. I. This marks the first of a proposed series of concerts at popular prices to be given by the small orchestra and its young conductor in the Jackson Heights community. The concerts are being sponsored by the Queensboro Corporation.

FRANK

MANNHEIMER

American Pianist

Will return to America after January 1 for his third concert tour in his own country.

He is engaged to play the Rhapsody Espagnole by Liszt-Busoni at the Promenade Concerts in London on September 16, with the BBC Orchestra under Sir Henry Wood. He will have a great many engagements before he sails and is already booked for a number of important concerts in the United States, including some return dates.

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Salzburg Festival Visitors Hear Oberon and Magic Flute

(Continued from page 5)

soprano. Herr Hammes had only acting to show in Oberon but was his usual brilliant Papageno in the Magic Flute. The youthful Miss Eisinger who had already won successes as Eros and as Cherubino, continued to score as a childish and very mischievous Fatima, full of lascivious tenderness for no one in particular in Oberon. In the Magic Flute she displayed tantalizing "pa-pa-pa-pa" technic in the famous Papageno-Papagena duet, but for the eighty-year-old hag she has to play in the same opera she is much too young.

The success of Bruno Walter and of the Vienna Philharmonic in the two operas has not yet been surpassed. In Oberon, the ovation began right after the overture, so that the orchestra had to rise in recognition. In the Magic Flute, Bruno Walter's stressing of the miniature details, with which Mozart's music swarms, proved to be nothing less than a revelation.

Gui Replaces Pfitzner

Quite a treat for the guests of the Salzburg Festival was the unexpected appearance of Vittorio Gui, one of the younger Italian conductors, summoned to take the place of Hans Pfitzner, whom the German Nazis had forbidden to come. It was a brilliant program that he chose, including the second symphony of Brahms, Richard Strauss's Till Eulenspiegel, an overture of Rossini, and a suite of Respighi. Right after the opening number, the audience saw (and heard) that it had to do with a man who can transform a work worthy of a park band into a symphonic gem. Under his baton the conventional Rossini banalities were rounded out and made plastic; ordinary fanfares sounded remarkably noble, and every run and passage in the strings attained unusual brilliancy.

Vittorio Gui is not a friend of speed exhibitions. His *tempi* are always moderate and safe. The horn acrobatic in the beginning of Till Eulenspiegel sounded like easy leap-frog play. On the other hand he puts ballast into every phrase. This assures steady and safe sailing and produces excellent effects in the solid German instrumentation of Brahms and the broad dimensions of Respighi, although it rather lessens the desired effect in some parts of Eulenspiegel. One cannot help wondering how a modern French master would sound in Maestro Gui's interpretation. The audience acclaimed heartily the Italian's Austrian début.

Krauss Conducts Johann Strauss

One of the symphony concerts conducted by Clemens Krauss was dedicated to Johann Strauss, to prove that this master is canonized as a classicist in his field and that his music is given a prominent place in the Austrian musical treasury.

At another concert Robert Heger, who recently abandoned his activity in Vienna, unexpectedly appeared to take the place of Clemens Krauss. The first symphony of Brahms and the fourth of Bruckner, both pretty nearly the most popular of these masters, constituted his program. Earnestness and devotion marked his interpretation, rising to sublime moments in the final climaxes.

Meanwhile concerts are taking place in the Salzburg Cathedral, with hearings of masterpieces of sacred music. The audience must sit facing the altar, while the chorus and orchestra are posted on the gallery behind and remain invisible. There is some charm in this for those who know the works played and can follow every phrase carefully; but if the attention makes a detour, there is much danger that the next moment the listener will be thinking about his hotel bill, or the homeward train. However, the church is always full.

One of the big events in sacred music was the Verdi Requiem conducted by Bruno Walter in the Festspielhaus, with the audience literally facing the music. There was an enormous range of dynamics in his interpretation, from the excessive pianissimo of the Agnus Dei to the thunders and lightnings of Judgment Day.

A New York Invasion

The New York School of the Theatre, which came here as a body to take advantage of the educational opportunities offered by the Mozarteum summer courses, gave a performance of Paul Green's play, The House of Connelly, under the leadership of Mrs. Elizabeth B. Grimball, director of the school. It was favorably received by the public and the press.

In Mondsee, a beautiful lake resort about twenty miles from Salzburg, the home of the Austro-American Conservatory (summer courses), there is no lack of musical activity. The Roth Quartet played five chamber music concerts, consisting of romantic works, assisted by Dr. Paul Weingarten, Viennese pianist and pedagogue and head of the piano department of the conservatory. A divertissement was offered to the festival guests by the recital of the extraordinarily talented young dancer, Harald Kreutzberg, quite an original appearance, with his oval head completely shaved. His Tango, Hangman's Dance, and Till Eulenspiegel drew enthusiastic applause. Marlene Dietrich was noticed in the audience.

Music Notes From Coast to Coast

BALTIMORE, MD.—The city's public band concerts are rapidly drawing to a close after an exceptionally successful season and indications are that nearly 300,000 people will have attended the events when they have been concluded. In all, municipal director of music Frederick R. Huber has scheduled seventy-two concerts. This city has always prided itself in its municipally endowed symphony orchestra and its summer band concerts, and Mr. Huber's request for a larger budget for next season, it is believed and hoped, will not encounter any opposition.

Mr. Huber recently returned from a two weeks' motor trip through the New England states. John Young, of the National Broadcasting Company staff, and Richard Liebert, organist at Radio City, accompanied him.

E. D.

SAN DIEGO, CAL.—San Diego's summer season of music closed with the final concert of its symphony orchestra on August 22, given in Balboa Park under direction of Nino Marcelli. The program was dedicated to Marcelli, to whose vision and untiring efforts the city owes the orchestra. A capacity audience attended and took part in the ovation to the popular conductor, overflowing seats and boxes and filling the peristyle of the Organ Pavilion.

The program presented as soloist, Lois Bell, contralto, in an arrangement for voice and orchestra of As I Came Down From Lebanon, by Alice Barnett Stevenson, of this city.

The orchestra association is receiving widespread congratulation upon a season notable for artistic advancement as well as box office returns. Although the acoustic properties of the Organ Pavilion leave much to the imagination, there has been a distinct gain in beauty and breadth of tone as well as in many minor details of orchestra performance. The fourth concert which featured as soloist, James O'Connor, pianist, in the Paderewski Polish Fantasie for piano and orchestra, was so enthusiastically received as to warrant its repetition as an encore concert on August 17 at the Savoy Theatre, for the purpose of starting a fund to purchase an orchestra shell.

The project of a symphony orchestra for San Diego grew out of the excellent musical achievement of the San Diego High School Orchestra, also under Marcelli's direction, and the need for an outlet for talented graduates from that group. The organization has now a personnel of about ninety, men and women, some of whom have played in various major orchestras of the country, some of whom are now connected during the winter with eastern ensembles, and some who are having their first professional experience. The conductor has done a good piece of work in fusing these varying elements so successfully.

The unselfish efforts of both the orchestra association and the musicians themselves, are deeply appreciated by the musically minded and there are many indications that the concerts will soon be demanded as features of the winter as well as the summer season.

H. B.

Name Conductors for Philadelphia Orchestra

Stokowski, Dobrowen, Ormandy, Smallens to Wield Baton

PHILADELPHIA.—The thirty-fourth season of the Philadelphia Orchestra, consisting of thirty consecutive pairs of concerts in the Friday and Saturday series, twelve in the Monday evening series, and seven Concerts for Youth, begins on October 6, and concludes on April 28. All events are scheduled for the Academy of Music. Leopold Stokowski, music director, has increased the number of concerts he will conduct personally during the season. He is to be present during eighteen weeks and direct fifty-three concerts. These are exclusive of the seven Concerts for Youth, concerning which particulars will be announced later, and which Mr. Stokowski will conduct without fee. The usual young people's concerts have been dropped for 1933-34.

Issay Dobrowen, Russian composer and conductor, returns to conduct for a six-weeks' period; Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, is to conduct on a schedule of five weeks, widely separated; Alexander Smallens conducts one pair of concerts during October.

Among the soloists for the season are Sophie Braslau, Vladimir Horowitz, Efrem Zimbalist, Josef Hofmann and Yehudi Menuhin.

During March and April, Mr. Stokowski plans a Bach-Beethoven Cycle of five programs. He also contemplates the presentation of the B minor Mass of Bach and the ninth symphony of Beethoven.

In connection with the public announcement of plans for 1933-34, the directors of the Philadelphia Orchestra Association reiterate their statement of last spring, that they are determined to continue the orchestra at its present standard for another season.

First Opera Performances Given at Stadium

(Continued from page 5)

heard in opera productions by smaller companies in New York.

The strongest points in the performance were the fine singing and competent stage routine of the Metropolitan chorus and the excellent work of an orchestra of symphonic musicians, who under the baton of Mr. Bamboschek played the tuneful score with good tonal quality and smoothness. The orchestral volume was rightly restrained by the conductor so as to give greatest opportunity to the voices. Applause and recalls were frequent after the many scenes.

Carmen Draws Enthusiastic Audience

The Bizet opera, because of its more colorful subject and investiture, provided a livelier evening on August 30. The audience was also larger than at the interrupted performance on August 28. Coe Glade sang the title rôle in vividly dramatic style, being both by temperament and in the opulent quality of her finely produced voice, especially well suited to the part of the heroine. Mr. Lindi gave a competent and musical performance as Don José, this lyric rôle suiting his vocal equipment ideally. Mr. Royer sang Escamillo's music with the requisite flair and looked a picturesque figure as the Toreador. Charlotte Ryan's Micaela fitted well into the picture, as did the Zuniga of Mr. Wolfe. Joan Ruth, as Frasquita; Miss Falco as Mercedes; Luigi Talle as Dancairo, and Francesco Curci as Remendado, contributed sprightly singing in the second act quintet of the smugglers. The vocalism and acting of the chorus, which embodied most of the details familiar from its performances at the Metropolitan, were especially spirited and delightful. The orchestra again played competently under Mr. Bamboschek. The incidental dances were performed charmingly by Martha Henkel, George Kunovitch and a small ballet corps. Warm ovations followed each act.

The praiseworthy costuming and the adequate scenic effects were both credited to Stivanello-Culcasi, while the stage was under the management of Bennie Altier. Decidedly, if these standards can be maintained and exceeded, there is a possibility of wide popularity for opera performances at the Stadium.

New York Madrigal Society Auditions

The New York Madrigal Society, Marguerite Potter, founder, announces that two preliminary auditions for the free New York début (to be given to one singer and one instrumentalist) will be held on Wednesdays at noon, September 27 and October 11, at 817 Steinway Hall, New York. Applications must be filed with the secretary. The committee of judges to make a final decision lists Lucrezia Bori, Frank La Forge, Olga Samaroff, Henry Hadley and Louis Persinger.

Friedberg Artists Engaged for Boston

Among the artists under the management of Annie Friedberg who will have appearances in Boston this coming season are Myra Hess, Bruce Simonds, Harold Samuel, Harold Dahlquist, Rosa Low, Charles Stratton, Margaret Olsen, Rocco Pandiscio, Vera Brodsky and Harold Triggs, and both the Budapest and the Perolé String Quartets.

Accepts Faculty Post

James Sykes, of Philadelphia, who attended the E. Robert Schmitz master class in Denver, Colo., this summer, has joined the faculty of the Lamont School of Music, where he will teach piano and theory.

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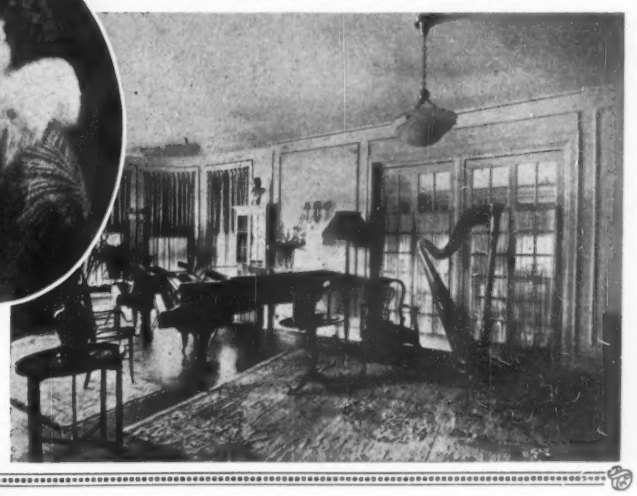

Madam Butterfly Is Presented In Series at Robin Hood Dell

Koyke and Jagel Rouse Enthusiasm of Audience—Irra Petina Sings Carmen Under Smallens

PHILADELPHIA.—After a week of rain, Madam Butterfly was at last presented at Robin Hood Dell, under a starry sky on August 24. Hizi Koyke was a pleasing Cio-Cio-San. The quality of her voice seems peculiarly adapted to this rôle, and the audience liked her work and recalled her many times at the end of each act. In the rôle of Lieutenant Pinkerton, was Frederick Jagel, who gave an admirable portrayal, full-voiced and of dramatic polish. He received much appreciative applause. Alfredo Gandolfi was excellently cast as Sharpless and sang with his usual aristry. The rôle of Susuki was well handled by Berta Levina, Albert Mahler was a particularly good Goro and Abrasha Robofsky effective as the Uncle-Priest. With Alexander Smallens conducting with his usual skill, the performance of Madam Butterfly goes down as one of the highlights of the summer season.

MENDOZA CONDUCTS

On Saturday evening David Mendoza was welcomed as the last guest conductor to the Dell. The program opened with the overture to Mendelssohn's Ruy Blas and Mr. Mendoza's reading of it was well liked. The Tschaikowsky symphony No. 4 followed. The second half of the program was made up of three excerpts from Berlioz' Damnation of Faust, all extremely well played, three dances from Smetana's Bartered Bride and a particularly colorful performance of Tschaikowsky's Caprice Italien.

The last Sunday pop concert brought an unusual crowd to the Dell, a well chosen and performed program was presented, with Mr. Mendoza again conducting. The opening number was Rossini's overture to Semiramide, followed by Strauss' Roses of the South; Faust Fantasie by Gounod-Jungnickel; three numbers of Kreisler's, Caprice Viennois, Liebeslied, Tambourin Chinois, the latter arranged by Rapee; Hungarian Rhapsody No. 1 of Liszt and Pomp and Circumstance March by Elgar. The audience was duly appreciative of the pleasing numbers and their readings and recalled Mr. Mendoza several times. The last half consisted of ballet music from The Queen of Sheba by Goldmark, Walter's Prize Song from Die Meistersinger arranged by Jungnickel, closing with a brilliant performance of Rimsky-Korsakoff's Caprice Espagnol.

One of the largest crowds that ever gathered in Robin Hood Dell was on hand on Tuesday evening when the outdoor opera season came to a close, with a particularly fine performance of Carmen. Irra Petina, the young Russian soprano, gave an unusually skillful and subtle portrayal of the gypsy girl and used her flexible, expressive voice convincingly and artistically. She is a pupil of Harriet van Emden. Edward Molitore, a tenor new to the Dell, as Don José, did some excellent work both dramatically and vocally; Mostyn Thomes was a good Escamillo, giving a fine interpretation of the Toreador Song; Harold Kravitt was well cast as Zuniga; and Irene Williams, a girlish-voiced Micaela, gave a fine performance in that rôle. Tilly Barmach and Paceli Diamond, as the two gypsy girls and Albert Mahler and Abrasha Robofsky as two smugglers, added much to the performance, with their good character and vocal work. The ensemble work was unusually fine. Alexander Smallens, who again conducted, well deserved the ovation he received at the beginning of the last act.

LAST CONCERT OF SEASON

Another season at Robin Hood Dell came to an end on Wednesday evening with an interesting program, under the leadership of Alexander Smallens before a large and particularly receptive audience. The opening number was Rimsky-Korsakoff's Scheherazade, given a colorful reading. This was followed by the overture to the School of Scandal by Barber, which was given for the first time and contained some interesting material; and an exceptionally pleasing and artistic reading of Tschaikowsky's Nutcracker Suite; two numbers by Grieg, Last Spring and Heart Wounds; closing with Liszt's Les Preludes which was replete with tonal beauty and nuance. The audience recalled Mr. Smallens again and again. Then, after the playing of the Star Spangled Banner, they started the applause all over again and kept it up for some time, the orchestra joining in with cheers as well as applause. Finally, a few words of appreciation from Mr. Smallens brought another round of applause and thus ended another successful summer season at Robin Hood Dell, in which opera was a popular innovation.

E. F. S.

Music in Secondary Education at the Riverdale Country School

Richard McClanahan, Director, Explains Aims of Project

"Treating music as a language is a new idea in secondary education which we have developed at the Riverdale Country School, at Riverdale-on-Hudson, N. Y." The speaker was Richard McClanahan, director of the School of Music. Frank S. Hackett, headmaster, feels that the knowledge of music, which has received negligible attention in most preparatory schools, is as important to any cultivated person as is the ability to speak French, German or Italian. The musical atmosphere at this school is as much a part of its quarter-century tradition as its academic ideals and spirit in sports.

"Riverdale Country School," continued Mr. McClanahan, "is probably the only secondary school in the United States that has a department of music housed in a separate building, with a separate faculty. This department is, in fact, a complete conservatory on a junior scale. Moreover, it is one of the few preparatory schools that permits its students to offer music as a credit for admission to college."

In line with this movement, Mr. McClanahan has been instrumental in the preparation of a syllabus of material which would make it possible to examine students in music and give credit for it upon entering college—this course to run through the last four years of a preparatory course and to be administered as a regular classroom subject in the curriculum of the school. Mr McClanahan, throughout fourteen years in developing music at Riverdale, has been trying to meet this problem by elaborating upon the courses in ear-training, sight-seeing, appreciation, history and the theoretical subjects that help to make much more progress in applied music. His aim in these courses is to make music interesting for the ordinary person and to present it as a natural study for boys, that they may develop a genuine liking for it.

A "SINGING SCHOOL"

"Riverdale," he said, "is widely known as a 'singing school'. There is a lot of significance in that. The musical feeling that pervades the school is really distinctive. Not only because music-study is given to regular periods in the Lower and Middle School and

STUDENTS OF RIVERDALE COUNTRY SCHOOL
in trio ensemble with a member of the music school faculty.

encouraged as a voluntary subject in the Upper School, but the fact that so many boys are active music-makers—more than one out of every five boys in the school actually study an art instrument—makes possible this rich musical life.

"Our aim in developing a singing school," continued Mr. McClanahan, "is not only to sing school songs, but serious part songs. The daily chapel singing of the students reflects this purpose. No perfunctory or indifferent intonation of school songs or hymns here. The boys are taught to bring an artistic interest to four-part songs, modern and ancient, descants, Bach chorales, choruses from Gilbert and Sullivan operas, and the like. In concert, such performances has gained for them an international reputation.

"Two summers ago the Riverdale Country School Glee Club made a tour of England, giving concerts in various cities and schools there. By invitation they broadcast from England to America and to the whole British Empire. This trip was so successful that the organization has since been receiving invitations from many German cities to come and do likewise. This summer, D. Earle Gardner, the assistant headmaster at Riverdale, accompanied by several students, sailed for Germany to complete plans for the glee club tour of 1934. They will visit many musical centers and make all preliminary arrangements. Added to this international prestige are laurels won in choral concerts given in New York, which were reviewed by music critics on a plane with the professional artistic offerings of the season. Last year more than 100 well-trained voices participated in a number of performances. The Town Hall has been engaged for May 4 of next year for a concert by the glee club or choral group.

"Mr. Hackett encourages the music school's plan of giving boys musical evenings for practice and enjoyment of good compositions. He believes that the evening is an ideal time for the enjoyment of music and, after a day of activity in class rooms and on the athletic field, relaxation and recreation of music contributes a fine aesthetic balance in the development of the student.

"For those boys who seriously apply themselves to instrumental music, the school permits schedules to be so adjusted as to provide time for instruction and practice, regarding music not as an 'extra' but as a definite subject for college entrance."

Mr. McClanahan, besides his activities as director of the Riverdale School of Music, is an exponent in New York of the Tobias Matthay Pianoforte School of London, and is also a member of the music faculty of New York University. It is his strong belief that a talented child should not be separated from his fellows too early.

THE ARTIST AS SPOKESMAN

"After all," observed Mr. McClanahan, "an artist is always the mouthpiece of a group. He must be part of something; otherwise he has no meaning. So, a gifted child, whether or not he is being trained for an artist, must be related to and work in a group. Here at Riverdale, he can sing in parts, play in an orchestra, and bear the same relation in surrounding society as a mature artist. He may need a special schedule of studies—but this can be had here and still permit him to remain at school with the others."

Associated with Mr. McClanahan on the faculty of the Riverdale School of Music is a staff which includes Gertrude Leonard, Evelyn Mellen, Jack Stoll, Oliver Edel, Arthur Christmann, Emmamay Norman and James Andrew Giddings.

An influential factor in the development of the music school is the support it receives from widely known persons in the music world. Among those who have developed in Riverdale's musical atmosphere are sons of Mario Chamlee, Clarke G. Dailey, Edouard Dethier, Mrs. Joseph Fyffe, Rudolph Ganz, Leopold Godowsky, Sidney and Louise Homer, Ernest Hutcheson, David and Clara Mannes, Elisabeth Rethberg and Phillips Wyman. Personalities who have cooperated in developing the teaching of music in the school include Myra Hess, Ernest Hutcheson, Edwin Ideler, Rudolph Larson, Elizabeth Quaile, Bruce Simonds, Percy Such and L. A. Torrens.

"While the school of music is developed primarily for the students of the Riverdale Country School," Mr. McClanahan pointed out, "it is not restricted to them. In fact, there have been many adults who have spent a great deal of their time studying piano, voice, violin and other instruments in the studios. Parents of the boys at Riverdale were among the first to recognize the advantages offered by the school of music, and both factors, fathers and mothers, have spent many spare hours obtaining instruction either individually or with their sons. An unusually interesting sidelight in this connection is the fact that a number of parents often accompany their children in recitals, and, at a recent concert given by the music students, an orchestra composed of parents accompanied the young soloists in concerto performances.

"All of this is in keeping with the idea of Mr. Hackett, the headmaster in making the school of music a community enterprise, for he believes, with other forward-looking educators, that every endeavor, educational or otherwise, can only thrive on sympathetic human relations and interdependence.

H. L.

Fray and Braggiotti on the Air Again

Fray and Bragiotti reopened their series of broadcasts over the Columbia chain on September 4. The two-piano team will be heard next on September 11, and their subsequent schedule includes broadcasts on September 18 and 25, and October 2.

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Adolf Schmid Enumerates Benefits Found at Eastern Music Camp

Conductor Was Recent Guest Director at Colony

Adolf Schmid, a recent guest conductor at the Eastern Music Camp at Sidney, Me., is enthusiastic in his praise of the colony and its methods of music instruction and promotion.

"The camp is organized on much the same plan as the National Music Camp in Interlochen, Mich.," said Mr. Schmid. "The students, however, come from eastern high schools and universities. The members of the faculty are drawn from the best music schools of the east.

"As for the results achieved, I was frankly astonished at the development and flexibility of the orchestra which I directed. This body has eighty-six members, including twenty-six violins, six violas, twelve cellos, five basses, four flutes, three oboes, six clarinets and one bass clarinet, two bassoons, five horns, four trumpets, five trombones, one tuba, one harp, two tympani, and three in the percussion division. Paul White is their regular conductor.

CONDUCTED CAMP ORCHESTRA

"These boys and girls are thoroughly grounded in technic, and I found them receptive to new ideas. I had only one rehearsal for the program I conducted—which included the overture to Nicolai's The Merry Wives of Windsor, Les Préludes of Liszt and Sibelius' Finlandia—and I was so well satisfied with the work of the orchestra that I called for no further preparation. At the concert they fully came up to my expectations.

"In my opinion," Mr. Schmid continued, "organizations like this camp should receive every encouragement, as they are valuable not only from the standpoint of students but also to conductors. The students tend to become malleable and receptive to various modes of conducting, and at the same time the conductors have opportunity for development of their musical ideas which they would not have with more experienced ensembles. The country's music lovers should realize the benefit that results from such a workshop for conductors and orchestral aspirants. Personally, I found it a great experience to direct this group."

Mr. Schmid also was impressed by the other units of the camp's musical life. "Besides the orchestra there is a large band, whose personnel includes flutes, oboes, clarinets and bass clarinet, bassoon, saxophones, trumpets, trombones, horns, tubas, a euphonium, tympani and percussion. Their conductor is Lee M. Lockhart. The chorus, led by Edward J. Grant, has twenty sopranos, eight altos, thirteen tenors and thirteen basses. The band and orchestra frequently combine for a program, although they rehearse separately. In some concerts the chorus joins either or both of the instrumental groups. There are also a number of major piano students, from whose number soloists for orchestral programs are chosen."

ADOLF SCHMID

TAUGHT AT JUILLIARD SUMMER SCHOOL

Mr. Schmid has recently concluded a six-weeks' session on the faculty of the Juilliard Summer School in New York, where he taught advanced orchestration, conducting and composition. He is a conductor and special orchestral arranger for the National Broadcasting Company, and formerly was conductor of the British Symphony Orchestra and musical director at His Majesty's Theatre, London. He composed the incidental music to most of the dramatic productions of Sir Herbert Tree during engagements at this theatre. In America he has been director of the Boston Opera Company and toured the United States, Mexico, South America and France with the Pavley-Oukrainsky Ballet of the Chicago Opera Company.

T. S.

Wagner Museum at Bayreuth Is Thrown Open to Visitors

Wahnfried Archive, Containing Rare Manuscripts, Shown Publicly for First Time

BAYREUTH.—The widely known collection of Wagner's original manuscripts composing the so-called Wahnfried Archive, whose treasures have hitherto never been shown publicly, are now on view in an exhibition called "Genius at Work," held in the local Diet's hall in the Bayreuth Government Building. The founding and enlarging of the archive were the far-seeing work of Frau Cosima Wagner; and Frau Winifred Wagner (widow of Siegfried Wagner, the composer's son) has now made it possible for all visitors to Bayreuth to secure a picture of the master's personality and labors through these autograph documents.

The centre of attraction in this extraordinarily rich collection is naturally Wagner's original prose, poetical, and musical manuscripts, which give an insight into his working methods, and at the same time an impressive conception of the astonishing amount of creative material achieved by him.

Attention is drawn first of all to the short prose sketches—consisting mainly of cue words—for Rheingold, Walküre, and Tristan and Isolde, with which Wagner was accustomed to jot down his preliminary ideas. From these sketches there then developed the great textual drafts, which contained, in addition to scenic details, considerable portions of the dialogue. The archive possesses those drafts for all of Wagner's musical dramas after The Flying Dutchman. The drafts were so comprehensive that they made it possible for the composer, when he was ready to pen his first fair copy of his dramatic texts, to write them in such form that comparatively few changes were required for the finished work. The first drafts of the texts for Rheingold, Walküre, Tristan, Meistersinger and Parsifal, all of which are in the Wahnfried Archive, demonstrate this, despite the fact that numerous corrections and additions are found in them. The first draft of the text was soon followed by the second, generally written with astonishing legibility, which was a rewrite, not a copy, of the first version. Of these second drafts the Archive possesses the texts of Die Feen, Flying Dutchman, Tannhäuser, Siegfried's Death, The Young Siegfried, Walküre, Rheingold, Tristan and Parsifal.

PRICELESS ORIGINAL DRAFTS OF WORKS

There are a large number of sheets with Wagner's first musical sketches, some of them made at the same time that the texts of the works in question were being written. A great many of these still embryonic notations of important themes and melodies are found in Flying Dutchman, Siegfried, Meistersinger and Parsifal. Of the real sketches of compositions, which, up to Lohengrin, are written exclusively in the two-note system and with ink, the Archive possesses those for Flying Dutchman (fragment), Lohengrin (fragment), the whole Ring, Tristan, the great Venus scene of the Paris version of Tannhäuser, Meistersinger (fragment) and Parsifal. From the Rheingold on, these sketches were frequently written in the three-note system, and always with pencil, but in part retraced afterward with ink.

The archive contains also the orchestral sketches—in three and more note notation in ink—for Die Feen, Liebesverbot, Siegfried, Götterdämmerung, Tristan, the two scenes added to the Paris Tannhäuser, Meistersinger and Parsifal. There are no orchestral sketches for Rheingold and Walküre, since Wagner employed a different working method for these dramas, developing directly from the sketched composition the *partitur*, which he wrote—partly in pencil, partly in ink—as a sketch, and then completed in beautiful handwriting in ink. Of these two *partitur* sketches, however, the Archive possessess only that for Walküre in complete form; that for Rheingold exists here only in the form of the first eight pages of the overture and nineteen pages of the first scene.

From the first act of Siegfried on, Wagner followed the sketching of the composition with the working out of the orchestration, and then completed the sketch of the *partitur*. The sketch for the *partitur* and the finished work of the first two acts of this musical drama are in the collection, but only the autograph final version in ink of the *partiturs* of Flying Dutchman, Lohengrin, Tristan, the two additional scenes composed for Tannhäuser in Paris, the third act of Siegfried, Götterdämmerung and Parsifal.

PRECIOUS AUTOGRAPH LETTERS

Other manuscripts in the archive include the original *partiturs* and compositions or orchestral sketches to both versions of the Faust overture, the Siegfried Idyll and the three marches (Huldigungs, Kaiser and Centennial) and also the original manuscripts of French songs composed in Paris and the sketches and final versions of the five Wesendonck songs.

Of autograph letters, the archive possesses all Wagner's letters (almost 750) to Liszt, Hans von Bülow, Uhlig, Fischer, Ludwig and Malwine Schnorr von Carolsfeld, Count and Countess von Schleinitz, Otto Wesendonck, Dr. Standhartner and Vreneli Stocker, as well as 265 letters to Minna Wagner, his first wife. In addition to these, there are almost 1,000 letters, in part original, in part copies, written by Wagner in the period from 1830 to 1883, and copies of about 2,000 letters to some fifty other addressees, including the important and still unpublished letters to King Ludwig II of Bavaria. These evidences of an extraordinarily rich and varied life are supplemented by the original copies of many articles by the composer, including the first rough drafts in many cases, and by the autograph copies of many poems and speeches.

Death struck the pen from the master's hand while he was working on an article on Das Weibliche im Menschen. The manuscript breaks off with the words "Love—Tragedy." These, the last words ever written by Richard Wagner, symbolize remarkably that profound human problem, the portraying of which in musical dramatic works was the task that occupied him throughout his life.

OTTO STROBEL.

Helen Teschner Tas to Give New York Recital

Helen Teschner Tas, violinist, who has not been heard in New York in over a year, will give a recital at Town Hall on October 29, under the management of Annie Friedberg.

Budapest Quartet to Visit New Cities

Among the new cities where the Budapest String Quartet will be heard next season are Toledo, Ohio; Hanover and Exeter, N. H., and Greenfield and Haverhill, Mass.

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NEW YORK SEPTEMBER 9, 1933 No. 2787

Chicago may resume an opera company of its own. The musical world is holding its thumbs.

—o—

Representing America Abroad

In the last few seasons the American creative musician's work may be said to have definitely "arrived" in Europe. There had been sporadic hearings at various times of transatlantic works—particularly at the festivals of the International Society for Contemporary Music—and many individual works had European presentations. But until about a half dozen years ago there was little impetus to the American musical invasion of Europe.

It was the Festival of American Music, organized at Bad Homburg, Germany, by Irving Schwerké, Paris editor of the Musical Courier, several seasons ago which may be said to have opened the eyes of the musical Continent to the variety and extent of our creative efforts. The founding of American music schools, or those which catered definitely to the young musicians of this country, served to bring the music of the two countries into a closer *rapport* by means of performances. Another influence has been the growing movement for the establishment of American music libraries in Europe.

In the last season or two, the visits of American guest conductors to European cities have grown more frequent, and as a result numerous additional hearings of our music have been given on orchestral programs abroad. Naturally, it has been the ambition of every conductor from these shores to represent his country worthily, at least to the extent of including one or more compositions. Last season in Berlin alone there were several orchestral concerts, all-American in content, conducted by Ernest Ansermet, Nicolas Slonimsky, Howard Hanson and Ernst Hoffmann—more music from these shores, it may be safely assumed, than had ever been poured out in the Prussian capital in a single winter. More, these events were not ignored or treated with indifference, but among the younger musicians are said to have caused heated discussion. There was criticism of some of the radical works presented, especially in the Pan-American concerts. On the other hand, the more romantic and post-Wagnerian compositions disappointed.

The chief concern of those agencies which sponsor European concerts of our music should be, obviously, that the programs may be fully representative. America, like other continents, has its various groups of creative figures, ranging from the academic to the most unorthodox in musical procedures. There are countless differences in technic, philosophy, æsthetic beliefs and allegiances among our composers, and it is scarcely to be expected that any program drawn up by a fallible mortal, or even by a committee, will please all of these.

Obviously, the critical reception of the music presented is the best index as to what European taste favors, and American program-makers should be guided in this matter in the shaping of their future programs. It is not useful to the cause of international understanding or to the specific interests of the United States in its artistic mission either to bore the transoceanic audiences by sweet platitudes or to outrage their ears with odd sounds. After all, it must be remembered that atonality had its rise in Central Europe; it is a phenomenon with which its audiences are fairly well acquainted, and it is to be expected that, like Queen Victoria in the case of the indiscreet anecdote, they will refuse to be "amused" unless there is some real substance or individuality of content in the music.

In any case, these programs should be truly representative, so as not to give a false idea of the musical production on this continent—which is almost certain to happen if concerts are made up exclusively of left or right wing compositions. As a matter of fact, it might not be a bad idea for either of these coteries to include something from the other camp—if only to point a horrible example.

—o—

Before the Indoor Trek

Now that autumn is around the corner, finales are being sounded to many outdoor musical series that have kept the fingers, throats and bow-arms of musicians from between-season rust, and have also served to maintain the applause mechanisms of mere listeners in excellent condition. With the time of falling leaves not far away, Dame Musica is due to beat a hasty retreat from the sylvan nooks and concrete bleachers which formed the scene of her erstwhile dalliances, to seek other and larger triumphs indoors.

Meanwhile, it will not be amiss to review briefly what has been accomplished during the last three months in the steadily widening field of America's summer music. In New York City the Stadium Concerts topped off their appointed eight weeks (which this season included a larger number of novelties, dance, choral and symphonic, than has been the case in several years) with an innovation in the form of two performances of opera with settings.

The Stadium programs, exclusive of the novelty bills, included 285 performances of 203 compositions, representing eighty-one composers—these statistics serving to throw light on the probable total of activity throughout the country.

In the vicinity of New York, at Music Hill, Weston, Conn., the New York Orchestra under Nikolai Sokoloff gave thirteen concerts in its initial venture, including appearances of a large number of soloists. Other concerts near Manhattan included those at the Westchester County Centre in White Plains, N. Y., under the baton of Antonia Brico, this young conductor laudably giving her services so that the otherwise unemployed musicians comprising the orchestra might benefit from the proceeds. Scarborough, N. Y., was the scene of other programs given by an orchestra drawn from the Musicians' Symphony ensemble under Sandor Harmati's leadership.

The tendency to have the operatic and symphonic forms share a series, as formerly was the case at Ravinia and elsewhere, was to be noted at Robin Hood Dell in Philadelphia. Here players from the Philadelphia Orchestra, in addition to playing the now customary eight weeks' series of symphonic programs, also provided the accompaniment for two weekly performances of opera, an innovation which, according to report, was most successful. Meanwhile the series given by players of the Boston Symphony Orchestra under the baton of Arthur Fiedler, first during eight weeks of the historic "Pops" in Symphony Hall, and later in the Esplanade series outdoors, demonstrated the love of music which is so conspicuous a heritage of the Hub City.

In the Far West, that comparative veteran among *al fresco* musical institutions, the Hollywood Bowl, got off to a somewhat belated start after heated controversies over musicians' wage scales, but provided its customary series of concerts and ballets on four evenings each week during two months, a series of eminent conductors being in charge. Similarly in San Francisco and in the Woodland Theatre at Hillsborough, the symphony orchestra of the former city played under noted guest leaders.

Opera, pure and undefiled, held forth at the Cincinnati Zoological Gardens, where two months of lyric drama in English closed recently with a fortnight of Gilbert and Sullivan operettas. Nearby, in Cleveland, a series of Promenade Concerts was given by the Cleveland Orchestra under Rudolph Ringwall. Even so far afield as Oklahoma, outdoor symphonic concerts have been organized this summer. In general, the warm weather music idea seems definitely to have been "sold" to America, with not a few cities also making their first experiments in civic opera. This rising tide of musical initiative piques the curiosity as to what subsequent seasons will bring forth, when the dragon of economic woes will have snorted his last under the sturdy broadsword of cheerful, singing optimists. At any rate, the announcements for the coming autumn promise a spurt in activity by operatic and concert impresarios all along the line.

In one respect this summer was unique—in the large musical program provided at Chicago's Century of Progress Exposition. In addition to the notable series of concerts played by the Chicago Symphony Orchestra at the Auditorium Theatre, under Frederick Stock, Eric DeLamarter and others, guest performances were given by visiting organizations, including many choral and other programs and operatic performances by artists of this and other countries, and a great number of individual recitals and other events were presented in the Floating Theatre in the exposition grounds and elsewhere in the city. The statistics on these performances, of varying content and musical aspiration, in themselves tax the powers of the enumerator. If the commercial aspects of this great fair necessarily overshadowed the purely artistic, much praise must certainly be accorded the Chicago Friends of Music and other groups influential in bringing such an aggregation of musical talent to delight the visitors in the Midwestern metropolis.

But now music moves indoors—sounds a more serious note, if that is possible. Yet all of us hope that the art will not altogether forget its moments of lightness, and that, even in plush-draped and gild-panelled halls, it will retain something of the fragrant charm, the mellow impressiveness, that it possessed under the star-studded sky and in groves where Daphnis and Chloe and Debussy's drowsy Faun might have delighted to roam.

—o—

A Radio Renascence

Signs are not lacking that the American radio industry, particularly in the orbit where it touches music, is in the process of reawakening. Part of this may be owing to the seasonal gains in business and other activity; a good deal is no doubt attributable to the spirit of progress attendant on the national economic program. But, in any case, there is more stir and (at least projected) enterprise noticeable in the melodic lanes of radioland than for some time in the past.

In the last few days several new organizations have been formed for broadcasting programs. At the Capitol Theatre, one of Broadway's leading cinema houses, a new symphonic orchestra of fifty or more players has recently been created under the conductorship of Yasha Bunchuk. This ensemble will presumably be heard in regular programs sent out over the air, as has been the custom of Major Edward Bowes' musical family during some years. Another symphonic organization is now rehearsing under the baton of William Hood Bowers as a regular adjunct of Station WMCA. Other groups will possibly be forthcoming as the result of the entry into the field of the new Amalgamated Broadcasting System, headed by Ed Wynn, which has the laudable intention of dispensing with much of the over-touted commercial element of air programs. In general a buzz of activity is noted in Radio Row, with more prominent artists than ever before eagerly seeking entrée.

All of which portents are encouraging for the American musician, particularly in so far as they indicate an awakening (to what degree cannot be yet ascertained) on the part of the broadcasting officials as to the value of music in the entertainment schedule. Orchestral players, in particular, have cause to be encouraged by the creation of more outlets for their services, which have been lamentably circumscribed in recent seasons. And although the radio field has its peculiar difficulties, linked up with the fickle elements of public approval and business dictatorship, it offers what is undoubtedly the most promising potential market, with excellent remuneration, for the best talents in the profession.

VARIATIONS

By Leonard Liebling

The Ides of Music are a promise rather than a warning for 1933-34—and please remember that next March.

We tonalists always start our winter with a clean ledger and at the end of each season we examine the pages to see what the profits have been artistically and financially—maybe I should reverse that phrase.

It need not be recalled, for it is a painful memory, that the past few years showed lean results and that both the box office and the new creative stock left on the active selling shelves, went "in the red," to borrow the eloquent commercial slogan of depression times.

Those times, be it stated emphatically, are improving, as far as music is concerned, wihch seems to have made up its mind to regard the crisis as safely passed, to stop complaining and to set about "doing business as usual" (and mostly at the old stands) during the still uncompleted alterations in the psychology and economics of this restless nation.

Music used to be discussed as an art rather than as a business, but the modern viewpoint no longer separates the two entirely. The artists themselves have in the main become good merchants of tone, extracting every possible monetary return from their products. They no longer consider it an insult, but rather a compliment, to be held up as examples of successful commercialism. They know that as far as the public is concerned the artist who gets the biggest fees is for all practical purposes the "greatest artist." The worth of the rest scales down in popular estimation proportionately to the figures which come from the box office. A typically American way of thinking, but perhaps not entirely unjustified, according to our general ethical lights in this land at the present moment.

* * *

Many new world matters and men are coming to the front, and many old ones are disappearing.

Among the vanishing individuals in music, these never will be missed:

The guarantor who contributed to musical causes merely to gain social advancement.

The prima donna whose jewels were stolen in Europe just before she sailed for an American tour.

The music critics who owned private yachts, baronial estates, and racing stables.

The musicians who talked more about Tel. and Tel., and U. S. Steel, than about Tristan and Isolde and the conducting of Toscanini.

The teacher who advertised for "a limited number of pupils."

Managers who said to local impresarios, "If you don't engage all my artists, you can't have any."

Modernistic composers who crowed that melody is dead.

Piano salesmen who could make individuals buy an instrument, whether they needed it or not.

The man who affixed the "sold out" sign at concerts and operas.

The concert-goer who wouldn't sit in the gallery.

The soloist who turned up a scornful nose at the radio.

The music schools which would accept only geniuses.

The opera singer who got good fees in Europe.

The opera singer who got fabulous fees in America.

The orchestral musician who was thinking of exchanging his Ford or Chevrolet for a Rolls Royce or Hispano Suiza.

The concert artist who would rather spend his evening at home than give a concert for a reduced honorarium.

The progressive who declared, "The Wagner bubble has burst."

The musical star who boasted about his swollen check for the income tax.

The tenor who travelled with twenty-two trunks.

The popular songs that went into the best-selling billions.

The union musician who thought that the orchestral guarantors ought to be gouged for salary raises every six months.

The publisher who took gambling risks with new works.

The enthusiast who looked upon Sibelius as the successor of Brahms.

The conservative who regarded Germany as the most liberal minded musical country in the world.

The fanatic who said that jazz would be the basis of future American symphonic expression.

The teacher who charged more than pupils could afford to pay.

The concert hall managers who never had open dates.

The European monarchs who contributed opera subventions.

The concert artists who refused to appear in movie houses.

The performers at whose appearances in Russia the listening nobility used to shower the stage with jewels.

The American who paid large sums for opera hearings in Italy.

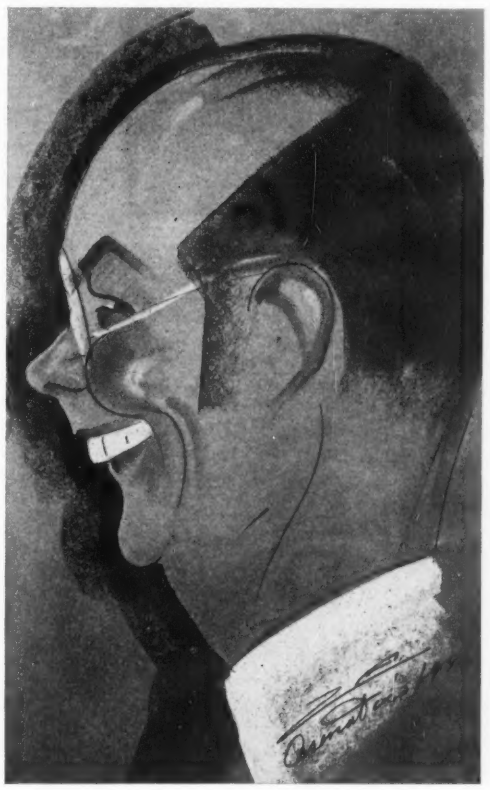
The prophet who predicted the early death of jazz.

The calamity croaker who believed that the radio would be the finish of good music.

The timid soul who feared modernistic music as a menace to art.

The optimist who insisted that New York needs a second orchestra.

The simpleton who believed that the directors of



IRVING SCHWERKÉ
(Vision by Nino Za, Roman artist.)

the Metropolitan would never permit that institution to want for funds.

The Chicago musical adorers of Samuel Insull.

The New York critics who predicted the artistic end of Richard Strauss.

The tonal journal that looked upon itself as a rival of the Musical Courier.

* * *

Suggestion to string quartet organizations: If you are looking for a new work, harmonically modern yet delightfully melodious, and fashioned with extreme skill and taste, ask Harold Triggs to let you have a peep at the manuscript of his string quartet, just completed, and already spoken for by a prominent publisher. I, being of sound mind and in excellent health, declare unhesitatingly that the Triggs opus is the best thing of its kind, American or foreign, that I have come across in a decade. You can reach Triggs at 57 West Fifty-eighth Street, telephone Plaza 3-2450. So far as I know, the première of the work has not yet been promised to anyone by the composer.

* * *

Gandhi's fasting does not seem a remarkable achievement to unemployed musicians.

* * *

The suntan and technic acquired in summer are not so easy to retain in winter.

Alberto Jonás postcards from his summer hideout in Germantown, Pa.: "Welcome home, and may we soon meet to swap Majorca impressions and experiences. It was I, through my long article in the Musical Courier about five years ago who first called attention to the beauties of that island, and blazed the way for those (Godowsky, De Falla, Casals) who went there afterward. I am so glad that you too went, and found so much to praise. . . . Sincere condolences on the loss of that bottle of Otard, which you described so feelingly in Variations that I nearly wept. . . ."

* * *

At the Hollywood Theatre (New York) they are showing a film called Voltaire. In the neighboring building is a shop window filled with a stack of that author's writings, and a sign: "Read Voltaire's works—Cut Rate—Only 79 Cents."

* * *

A correspondent writes: "Your recent article on tauromachy in Spain has given me a great shock. I, too, was one of those who believed that Hemingway's Death in the Afternoon represents the absolutely authentic and authoritative last word on the subject of sticking things into bulls and teasing them to death. Well, we live and learn, even if the bulls learn and die."

* * *

It is rumored that the Metropolitan Opera, in order to observe the trend of the times, will replace the Parsifal swan, Siegfried bird, and Götterdämmerung ravens, with Blue Eagles.

* * *

Eat, drink, and be merry today, for tomorrow you may have to hear a symphony by Mahler or Bruckner.

* * *

Taking time by the forelock is a good maxim to observe except when performing in a musical ensemble.

* * *

The soulful portrait on this page is Irving Schwerké (Paris representative of the Musical Courier) as seen by the famous Roman caricaturist Nino Za.

When the masterpiece arrived at these offices, our art executive exclaimed, "Is zat Za?", a jest so miserable that he was fined a package of cigarettes and immediately demoted to the post of scissors-and-pastepot editor.

Signor Za has, with the divination of the true artist, set forth the usually hidden keynote of Schwerké's character. That worthy tries to give the impression of being a gently benign person, but at heart he is a sardonic Moloch who grills and devours an artist for breakfast each morning. Za's pen caught that critical cannibal just as he was about to sink his teeth into a poor little violinist possessed of an exceptionally ragged *spiccato*.

When Schwerké is not Moloching, he camouflages his villainy by writing for the Musical Courier, the Chicago-Paris Tribune, a dozen other papers and magazines; creating books; translating; serving on international art juries; collecting antiques; teaching piano; servicing Musical Courier clients; going to concerts and operas; doing clever home cooking (you should taste his ham and eggs à la Schwerké) and giving fashionable musical parties and being entertained at others. A fervent, ferocious, and altogether formidable fellow, that Irving Schwerké.

* * *

And speaking of Musical Courier executives abroad, César Saerchinger, our London sage and sleuth, has just gone to a hospital there for an operation which will keep him confined during all of September. . . . Claire Trask, after a summer vacation spent in America, returns to Berlin this week . . . Herbert F. Peyser, as you can tell from his articles, is not afraid to criticize Nazi doings, even though he lives in the German capital. . . . Ricardo M. Aleman, of Havana, reports that the new Cuban régime is particularly friendly to the tonal cause. . . . Raymond Hall's contributions from Milan are praised generally. . . . and the recent Anatol Rapoport, Albert Noelte, and Herbert Peyser essays from the Salzburg, Munich, and Bayreuth Festivals are the best things of their kind which have appeared in the pages of the Musical Courier.

* * *

As well, we have domestic letters fresh and vernal
That grace the pages of this fine and peerless journal.
For instance, those of brilliant Bruno David Ussher,
From week to week, they're surely growing grandly lusher.
And then, the wise and gentle Smith, his first name Moses,
With compliments to him this true appraisement closes.

Musicales

Rudolph Thomas Directs Special Program

A special morning program was given at the Museum of Natural History, New York, by the New York Civic Orchestra (Rudolph Thomas, conductor). Ruth Miller, soprano, was the soloist. Orchestral numbers were the Leonore overture No. 3 by Beethoven, and two Wagner excerpts, the Bacchanale from Tannhäuser and the Prelude and Love Death from Tristan and Isolde. The organization showed their accustomed malleability and wide command of tonal effects under the deft hand of Mr. Thomas. The orchestra presents a notable example of coordination between director and men, in regard to both technic and dynamics and expressive intent. Miss Miller was heard in Micaela's aria from Carmen. She has a gratifying aptitude in adapting her temperament and vocal quality to the music she sings. Her projection of Micaela's song was exquisite from the interpretative angle as well as the tonal.

The auditorium was filled to capacity with an audience which recalled both Miss Miller and Mr. Thomas for many bows. M. L. S.

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Hall and Gruen Hold Master Class in Erie, Pa.

ERIE, PA.—The third of the six master classes that Frances Hall and Rudolph Gruen are giving for the Piano Teacher's Association of Erie took place on August 21. The playing of the members was marked with artistic and interpretative variety. At the end of each performance constructive criticism was given by Miss Hall and Mr. Gruen. The program proved interesting and of musical worth. A request for similar classes has been made. E.

Butler, Pa., Hears Rafaelo Diaz

BUTLER, PA.—Rafaelo Diaz, tenor of the Metropolitan Opera, assisted by Mary Virginia Patterson, organist, gave a recital here last month. Mr. Diaz' offerings included the Flower Song, from Carmen, Rimsky-Korsakoff's Song of India, a group in German by Strauss, Liebling and Kretschmar, in Spanish by Messager, Schindler and Plaza and in English by Clarke, Branscombe, Morgan and La Forge. Accompanied by Mrs. Patterson, he sang Ombra mai fu from Handel's Xerxes, Still wie die Nacht (Bohm) and an air from Das Land des Lächelns, by Lehar. Mr. Diaz has a voice of fine quality and control, expertly modulated for shadings of mood and interpretative coloring. He has, too, a stage presence disarmingly free from all mannerisms. His audience manifested their pleasure in his singing with vigorous applause.

Mrs. Patterson, besides proving an able accompanist in her joint numbers with the singers, scored in solos by Lanquetuit, Massenet, Cole and others. L.

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Member of Thuel Burnham Colony Gives Recital

STOCKBRIDGE, MASS.—Hester Finger, pianist and teacher of Charleston, S. C., gave a recital at Sunny-Top, Thuel Burnham's home here. Miss Finger is a member of Mr. Burnham's summer music colony in the Berkshires.

In a program which included the prelude, chorale and fugue of Cesar Franck, the Bach-Hess chorale in G, the Bach prelude in C sharp, the Bach Italian concerto, the Chopin etude in F and Ballade in G minor and the Arensky etude in F sharp, Miss Finger was in complete control of her difficult task. Especially commendable were her admirable technic, sensitive feeling for bringing out the melodies, well conceived and developed interpretations and the warm quality of her tone. An enthusiastic audience applauded the artist warmly, recalling her a number of times. D.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Foreign News in Brief

New English Opera Company

LONDON—A new operatic enterprise, called the Metropolitan Opera Company, is to be launched here shortly under the direction of Robert Parker, English baritone, and his wife. The personnel is to consist largely of members of the Covent Garden Touring Company, which has discontinued its activities.

The first performance is to take place on September 11 at Streatham Hill Theatre in suburban London. A provincial tour will follow, and the company expects to give a Christmas season in central London. The repertoire will chiefly be Wagnerian. The singers include Florence Austral, Muriel Brunskill, Florence Easton, Miriam Licette, Norman Allin, Parry Jones, Horace Stevens and Walter Widdop. The conductors are Robert Ainsworth, Aylmer Buesst, Albert Coates and Charles Webber. M. M.

Harriet Cohen at the Promenade Concerts

LONDON—Harriet Cohen is one of the few artists who have been engaged to appear more than once at the Promenade Concerts. She is to play the new Vaughan Williams piano concerto and at a later concert will perform with orchestra, the Manuel de Falla Nights in the Gardens of Spain. M. M.

"Listen, dearie, where's studio D? We're the Teeny Weensey Krispy Hour."

From Our Readers

At the Top

Silver Creek, N. Y., August 24, 1933.

To the Musical Courier:

I have your letter stating that my subscription runs out after I receive the September 2, 1933, issue.

Please extend my subscription. I have never had a magazine which was so very interesting and beneficial to me. I regard the Musical Courier as *the* music magazine. I was recently talking to Mr. Charles Wagner when he was in Buffalo and he also remarked that it was *the very best* music magazine. . . .

Very truly yours,
W. J. NEILL, JR.

Godowsky Master Class Ends

LOS ANGELES.—The last week of Leopold Godowsky's eighth American Master Class came to a close on August 18. The period represented a remarkable amount of Mr. Godowsky's authoritative instruction condensed into the five weeks of the course.

A long list of major piano compositions have been played and analyzed. Among the outstanding performances was the playing of the Schumann concerto by Zadel Skolovsky with Ethel Chasins at the second piano; Miss Chasins' reading of Jeux d'Eau by Ravel and the B minor Capriccio by Brahms; Alexander Kosloff's of the C minor Ballade of Chopin and the E flat Polonaise of Liszt, and Audray Roslyn's interpretation of the Chopin Fastasie, op. 49.

Joining the class in its last week were Charles Kikera, Wichita Falls, Tex.; Lilly Larson, Amarillo, Tex.; Florence Fernald, Santa Barbara, Cal.; Mrs. J. D. Hockman, Riverside, Cal.; and Franz Darvas, Los Angeles.

Mr. and Mrs. Godowsky left Los Angeles the first of this month, motoring to Santa Barbara to visit Henry Eichheim, after which they will fly to New York. Mr. and Mrs. David Saperton left by motor for New York on August 22, expecting to arrive shortly after Labor Day. J. G. H.

San Carlo Opera in Philadelphia

Fortune Gallo, now offering opera at the "New Deal" scale of prices, is presenting his San Carlo Grand Opera Company at the Mastbaum Theatre, Philadelphia. This engagement opened August 23 with Carmen, Ina Bourskaya in the title rôle and Aroldo Lindi as Jose. Leon Rothier, Claudio Frigerio, Dimitri Onofrei and Ina De Martini, were heard in the chief roles in Faust, the second performance; Rigoletto followed, with Josephine Lucchese, Dimitri Onofrei, Claudio Frigerio and Leon Rothier; Hansel and Gretel was the Saturday matinee of August 26, and was sung by Ina Bourskaya, Ethel Fox, Marion Selee and Stefan Kozakevich. The first week closed with Aida, Bianca Saroya in the name part, Dreda Aves as Amneris, Aroldo Lindi in the part of Radames, Leon Rothier as Ramfis and Mario Valle as Amonasro.

For the second week the repertoire included La Boheme, Lucia di Lammermoor, Cavalleria Rusticana and Pagliacci, Forza del Destino, Aida, Martha and Il Trovatore. The final week's list of operas held La Traviata, Tosca, Romeo and Juliet, La Gioconda, Faust, Lohengrin, Tales of Hoffmann, and the double bill, Cavalleria Rusticana and Pagliacci.

Carlo Peroni is the conductor. This season Mr. Gallo has engaged Luigi Raybaut, for several years with the old Chicago Opera Company and various other opera organizations, as stage director.

Deering Broadcasts Continue

The regular Sunday series of broadcasts featuring Henri Deering, pianist, continue over WJZ. Tomorrow (September 10) Mr. Deering will play an impromptu by Schubert and an intermezzo and rhapsodie by Brahms. September 17 brings a Chopin program, September 24, pieces by Schumann, and October 1 a list of classics, including the Haydn sonata in E minor, Melodie (Gluck) and Rondo (Hummel). September 3, Mr. Deering gave a Chopin program which held the F major Nocturne, mazurka in C sharp minor, valse in E minor, and the Fantaisie Impromptu.

Aleksandr Helmann to Give Three New York Recitals

Aleksandr Helmann, Russian pianist, under the direction of S. Hurok, will give three recitals at Town Hall on the following evenings: October 23, November 19 and December 11.

Mr. Helman was born in Wilna, Russia, in 1912, and began to play the piano when he was two and a half years old. He later appeared as a prodigy throughout provincial Russia. His American début was made at Aeolian Hall, New York, in April, 1925. Save for a brief interval of study five years ago with Rosenthal, he has studied exclusively with his father, Jacob W. Helmann, formerly professor in the Imperial Conservatory of the Ukraine.

The last six years he has devoted to research in musicological and acoustical fields as well as to technical mastery of his instrument.

Romakof with Chicago Opera Company

Vasily Romakof, Russian bass-baritone, is a member of the Chicago Opera Company, now in its fall season at the Hippodrome, New York. With this organization he will be heard in Tristan and Isolde, Lohengrin and Tannhäuser. He also will be one of the principals in the first performance in the United States of Tschaikowsky's opera, Iolanthe, on September 10 at the Sleepy Hollow Country Club, Scarborough, N. Y. Mr. Romakof is a native of Stvolovichi, a city in northwestern Russia. The early part of his career included experience on both the musical and dramatic stage. He has sung in the leading cities of Japan and China, as well as appearing widely in the United States.

Vita Joins Malkin Conservatory Faculty

Arturo Vita, master of singing and operatic repertoire, has joined the faculty of the Malkin Conservatory of Music, which opened in Boston on September 5. He will teach there in addition to holding classes at his New York and Boston studios. Mr. Vita is a native of Italy and received his education in that country. He has sung in leading opera houses of Italy, Russia and France, and has presented pupils at La Scala and other theatres of eminence. The national Atwater Kent contest was won by J. Alden Edkins, one of Mr. Vita's American pupils.

I SEE THAT

Nina Morgana, soprano of the Metropolitan Opera, returned to New York by the SS. Conte di Savoia on August 31.

* * *

Vera Brodsky and Harold Triggs, two-piano team who recently were soloists with the New York Philharmonic Orchestra at the Stadium, were guest artists on the Fleischmann Variety Hour over WEAF on August 31, with Rudy Vallee as master of ceremonies.

* * *

Frances Hall and Rudolph Gruen will broadcast another two-piano program on September 10 from WTAM, Cleveland, through WEAF. They are to play Laideronnette, Imperatrice des Pagodes (Ravel), Fetes (Debussy) and Ritmo (Infante).

The string quartet, in four movements, by Harold Morris, composer-pianist, of the faculty of the Juilliard School of Music, was recently played by the Pro Arte Quartet of Belgium in their summer series at Mills College, Cal. Mr. Morris is now working at the MacDowell Colony at Peterboro, N. H.

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Ethel Pyne, soprano, has completed her vacation in Raymond, Me., having motored through twelve states and two Provinces of Canada.

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Olga Halasz, pianist, accompanist and coach, resumed teaching at her New York studio on September 4.

* * *

Voice trials for the Metropolitan Opera Association Choral School will be held beginning September 5. Owing to the limited number of admissions that can be made, positively no auditions will be given after September 15. Applications for voice trials should be made by mail only to Edoardo Petri.

OBITUARY

Gerhard Schjelderup

BERLIN—Gerhard Rosenkrone Schjelderup, Norwegian composer, died in his summer home at Bendiktbeuern, Bavaria, at the age of seventy-three. Schjelderup was born in Christiansand, Norway, and studied with Savard and Massenet in Paris, finishing his education in Dresden. He had lived most of his life in Germany, where he first became known through the performance of his one-act music drama, Sonntagmorgen, in 1893, under the baton of Hermann Levi. A two-act opera, Norwegian Wedding, followed in 1900, being produced in Prague, and various other stage works came out in Dresden and elsewhere. He also wrote orchestra and chamber music and a quantity of ballads and songs, and was the author of biographies of his compatriot, Grieg, and a Norwegian life sketch of Wagner (which was translated into other languages) as well as various articles in music journals.

R. P.

Mrs. H. J. Lofgren

SOUTH ORANGE, N. J.—Mrs. H. J. Lofgren, prominently identified with musical circles in Northern New Jersey, died of pneumonia at her home here on September 1. Mrs. Lofgren resigned last year as soprano soloist of the Second Presbyterian Church, Newark. She was a past president of the Beethoven Club of the Oranges, a founder and vice-president of the Opera Club of the Oranges and active in the music department of the Maplewood Women's Club. She is survived by her husband, a son, three brothers and three sisters. D.

Margo Hughes

SAN FRANCISCO.—Margo Hughes, pianist, died here on September 3 after several days' illness. She was born in Oakland, Cal., forty years ago, and had appeared widely as pianist and accompanist for artists, among whom were Frances Alda, Mary Garden and Johanna Gadski. She is survived by her husband, Robert Hughes. K.

Milan Hippodrome First Response to Opera Problem

(*Continued from page 5*)

that the most unique setting provided by the Forum has proved the strongest drawing-card. Its superb imperial background flatters strongly the Romans' love for grandeur, which surpasses their love for music (Mascagni excepted), so that the combination of all these factors does the trick. Certainly, this millennial *décor* is singularly suggestive on its own artistic merits, apart from all jingoism. The ancient Arch of Titus and the Colosseum, glimpsed from the arches of the Basilica against the classic panorama of the Palatine Hill, assume at night, in the light of the reflectors, an aspect bordering on the fantastic, which has a peculiar fascination for many minds.

Serafin's Eventful Return

The big event of the cycle has been the return to the capital of an illustrious guest, Tullio Serafin, in his first conductorial appearance in Rome for many years. There was keen curiosity to hear and to gauge him as a symphonic leader. Both of his programs drew huge crowds; particularly at the second concert the venerable ruins were crammed to overflowing with some 5,000 people, attracted in part by pæans of praise in the press. After a royal welcome, they gave him a resounding farewell ovation. The rarity of hearing him conduct in Italy had made him doubly precious, but he also proved himself an artist to the core and his triumphal reception had a solid basis of merit.

Serafin's programs were also well adapted to the Basilica, a virtue not shared by those of all his colleagues. The Bartered Bride overture, Beethoven's Second, the Respighi dance transcriptions, Don Juan, and the prelude to Die Meistersinger (first evening), the overtures to The Secret of Susanna and The Sicilian Vespers, Haydn's Clock Symphony, Pick-Mangiagalli's Nocturne and Fantastic Rondo and the dance and finale from Alfano's opera. The Legend of Sakúntala (second evening), afforded a sufficient opportunity for judging him in the symphonic repertoire. Serafin impressed us by his sober sense of balance in the classics, interpreted in the purest and most chaste style, and by his dynamic brilliance in the modern works. Rarely in Rome have such vividly luminous readings been heard of the Strauss and Wagner scores, despite the memory of de Sabata, still fresh, while the rich emotive content of the complex Alfano excerpts acquired an unwonted clarity under his incisive baton. Rome wants Serafin at the helm of its Opera.

Molinari Features Italian Music

Serafin was preceded and followed, in the Maxentius series, by Bernardino Molinari. It is curious that this distinguished and experienced leader should have chosen some works whose effect was largely lost in the imperfect acoustics of the Basilica, such, for example, as the prelude to Act IV of Traviata and the afternoon antics of Debussy's faun, but the error was more than redeemed when he gave us on the same program (also broadcast and perfectly heard throughout Italy) a reading of the Eroica which it is not exaggerated to term monumental, even though it was here and there marred by a tendency to showmanship. Here is another score magnificently in harmony with the imperial Roman scene. Zandonai's riotously colorful and exuberant tone-picture inspired by four canvases of Segantini, pages to be rated among his best symphonic production, were also "in character."

Molinari's fourth concert offered as novelty a suite of three pieces taken from violin sonatas of Corelli, arranged for string orchestra by Ettore Pinelli. The last of the group, which is the gavotte from the eleventh sonata, and is here styled Badinerie (Chatter), indicates the spirit of affectation which characterizes this transcription. It was followed by Tschaikowsky's Pathetic, an ever-popular work well suited to this leader's temperament. His somewhat sensational reading brought him acclamations at the close. But these were nothing in comparison to the ovations which greeted the playing of two time-honored war horses of Mascagni—Italy's official Orpheus and Rome's third god (Mussolini being the first and the Pope the second divinity)—namely, the Dream from Ratcliff and the overture to The Masks. His Excellency, Don Pietro himself, was in the front row of orchestra chairs, and after a skirmish of modesty, Molinari succeeded in dragging him to the platform, where he was thunderously fêted for a full quarter hour.

Molinari's fourth program offered a forgotten overture in C minor by the Veronese composer Jacopo Foroni (1825-1858), one of the unique Italian scores of the period for dignity of style. Haydn, Borodin, Mussorgsky, Casella (suite from La Giara) and Rossini made up the rest of the evening's fare. The conductor gave his fifth and last concert on August 6, on the eve of his departure for California. A group of time-proven favorites—the Nina Pazza overture, Respighi's Fountains of Rome, and a Wagner group ending with the sure-fire Ride of the Valkyries, sent him off to America with a clamorous God speed. Mascagni will assume the burden and honors of carrying on in his absence, for which the populace of the Imperial City is overjoyed, since it means a rehearing of The Hymn to the Sun and all the rest of the stock favorites with which it intoxicates itself in the rhythmic Mascagni *melos*, finding in Cavalleria, today as yesterday, its æsthetic heaven.

The recently instituted symphony concerts at the Triennial Industrial Exposition in Milan are also meeting with unexpected success. Both the free Sunday evening programs, given in the open air, on the terrace of the Palazzo dell' Arte facing the fountain square, with the Scala chorus and noted vocalists, and the purely symphonic Thursday offerings, with admission charged, given in the hall of the pavilion, are attracting increasing numbers of the city's devotees. Here also they find the park atmosphere appealing and demonstrate that regular summer symphony fills a want in this city. The alternation of able young conductors, new to Milan, with older and more seasoned batons, is another attraction.

The most interesting newcomer to the Triennial platform has been young Armando La Rosa-Parodi of Genoa, a graduate in composition from the Milan Conservatory (Bossi, Pizzetti) and now chief conductor and director of the Palermo Radio Orchestra. Here is unquestionably a promising baton, in whom sensibility, culture and communicative dynamism find a happy balance. As a local novelty, he gave his own Homage to Vivaldi, a finely-written piece in the style of the eighteenth-century concerto, revealing, as composer, a solid sense of form, a fresh and robust musical invention and excellent instrumental mastery. He was warmly applauded after this work, as well as for his performances of Weber, Brahms' C minor symphony, Debussy's Sea, Mascagni and Wolf-Ferrari.

Lucón, Rosbaud, Parelli

La Rosa was followed by Arturo Lucón, formerly associate conductor at La Scala, for the popular Sunday program, and on the ensuing Thursday by Hans Rosbaud, director of the Frankfort broadcasting station, who made his local bow in Weber, Beethoven's Eroica, Respighi and Vivaldi (Summer Concerto), with Vincenzo Ricci, violin soloist—another energetic and well-routined German conductor. Rosbaud gave a second concert, all-Wagner, with noted Italian opera singers and Jean Voyer, tenor of the Paris Opéra. Attilio Parelli, formerly of the Chicago Opera, followed suit, with his own mellifluous C minor symphony, a tarantella by the Rumanianized Neapolitan, Alfonso Castaldi, and a small suite entitled Chiaroscuri (Lights and Shadows) by Ludovico Rocca, of Turin, besides the C major symphony of Boccherini and stock items of Mancinelli and Rossini.

But the strongest leader that has yet appeared at the Triennial is Edoardo Guarnieri, conductor of the Rome Opera. The Scala players, immediately sensing an authoritative artist, responded with warmth to his clear and precise baton. The Prelude and Love Death of Isolde gave the full measure of his intense romantic temperament and brought him a vibrant tribute. Guarnieri again regaled the Milanese fans with the profoundly dramatic prelude to Pizzetti's Lo Straniero. His local novelty was the innocuous impressionistic Vesper Hour of Enzo Masetti (Bologna, 1893, a pupil of Alfano). Fulvia Cimadori won plaudits in Beethoven's piano concerto in B flat. Alceo Toni led a popular Sunday program, in which Riccardo Stracciari, Gina Cigna and Giuseppe Massù, tenor, were supported by the admirable Scala chorus under Veneziani. The baton was then taken over by Renzo Bossi, who presented his own somewhat lame symphonic poem, Pinocchio, and the far superior Three Goldonian Intermezzi of his father, Marco Enrico, in addition to stock items.

Radio Courses at New York University

The departments of music and dramatic art of New York University have added to their regular curricula practical radio courses, which begin October 2. These courses are planned to help radio workers and students to acquire knowledge and experience in the various branches of radio, and combine a cultural background with practical experience. The duration of each course is fifteen weeks. They include a Survey of Music (designed primarily for the layman), conducted by Martin Bernstein, associate professor of music, New York University; continuity writing (dramatic and commercial), conducted by Avery C. Marks, Jr., radio consultant, National Broadcasting Company; radio drama, given by Randolph Somerville, associate professor of dramatic art, New York University, and dealing with selection of plays, casting, differentiation of radio from stage, creation of scenery and movement and study of representative programs; and radio voice production, by Roy Mitchell, assistant professor of dramatic art, New York University.

Dino Borgioli's Activities

During the last two weeks in October Dino Borgioli, tenor, will be featured at the Opera Comique, Paris, with Conchita Supervia and Ezio Pinza in the Barber of Seville and Cenerentola. Tullio Serafin is the conductor. After this Mr. Borgioli will sail for the United States to join the San Francisco Opera Company.

The spring and summer months found Borgioli singing in opera at Florence, where he appeared with Supervia in Cenerentola, Serafin conducting, at the May Musicale di Firenzo; at Pisa, Lucca, Milan, Como, Gorizia and Spezia.

The tenor spent the month of August at his villa at Forte dei Marmi, near Lucca. Borgioli's hobby is his garden, which has been laid out entirely under his direction. This month, Borgioli is to broadcast over EIAR in Rome.

Marjorie Peugnet Heard in Narragansett

Marjorie Peugnet gave a song recital at the home of Mrs. Eugene Noble in Narragansett, R. I., on September 1. Her program consisted of operatic arias, Lieder, French and English songs for which she had the accompaniments of Ruth Tripp.

Miss Peugnet recently sang with orchestra for the the benefit of the Gilbert Stuart House and in the opera The Legend of Hannah Robinson by George Spink.

Stransky and Shilkret Return on SS. Paris

The SS. Paris docked in New York on August 29. Among her passengers were Josef Stransky, conductor, formerly with the New York Philharmonic and the Wagnerian Opera Company, and Nathaniel Shilkret, director of broadcasts for the Eastman Kodak and Mobiloil Hour and other programs, and conductor of the RCA-Victor Salon Orchestra.

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Wagner at Munich Festival

(Continued from page 5)

forest in Siegfried, nothing of greater and more breath-taking impressiveness than the tragic cataclysm at the end of Götterdämmerung. Such impressions have nothing in common with what is generally termed "opera production"; they are epochal in their meaning for the theatre as an institute of art, and spiritually they mean nothing less than the renaissance of an epic.

Development of Style

In two previous articles, which appeared recently in these columns in connection with the Munich festival, I tried to outline partly the evolution of Wagner's musical genius from Rienzi to Tristan. One thing which strikes the attention at once from the very commencement of the Ring, is the difference in the treatment of musical material from the earlier works. The tendency to make the details more distinct and definite becomes pre-eminent. From the beginning of Rheingold, Wagner seems to have clearly made up his mind not only to condense his representative musical ideas into the forms which serve to fix them in the mind, but to weave them throughout into the texture of the music itself, and to use nothing except what was consistent and definite. The result is that in the main the texture of the music is something of the same nature as a fugue of Bach.

Wagner often uses harmony as a special means of effect—the most familiar example of which is the musical expression of that really marvellous poetic conception, the magic kiss of the god which makes Brünnhilde mortal—but in a great measure the harmony is the result of polyphony. This immensely enlarges the scope of direct expression, as it is possible by making such familiar devices as accented passing notes and accessory notes occur simultaneously in different parts, to produce transient artificial chords of the most extraordinary description.

Wagner's Harmonic Revolution

Wagner notoriously rejected the conventional rules of theorists about the resolution of chords and many other familiar phases of the orthodox doctrine. But he by no means gives way to mere license in the treatment of chords, nor does he forego the use of tonality when he desires to emphasize the sense of solid foundation, as for instance in the introductions to Rheingold and Siegfried, the first for some 170 measures on one chord, the second almost in one key. On the other hand, in the accompaniment of the ordinary dialogue he is often obscure in tonality, just as Bach is in recitative. Both seemingly

THE FLYING DUTCHMAN, ACT III.
Décor designed by Adolf Linnebach for the Munich National Theatre.

were prompted by the instinct to avoid the conditions which make the music that approaches nearest to ordinary speed seem too definite in regular design.

When he wants to express something straightforward and direct, like the character of Siegfried, the sword-motive, etc., he uses the most simple diatonic figures; but in the expression of something specially mysterious, he literally takes advantage of the fact that human creatures understand music through their feeling for tonality, to obtain a weird and supernatural effect by making it almost unrecognizable. In that case—a striking example is the motive of the magic ring—he almost always makes his musical idea combine chords which belong to two or more incompatable tonalities, in order to create a sense of bewilderment. Wagner's device stands in the same relation to musical organization, even of the present day, as Beethoven's employment of enharmonic transition did to that of his time. Men judge such things instinctively in relation to the context.

The art of combining many subjects, of which academic composers make so much, although it is the soul of the eloquence of music, is carried by Wagner to a marvellous extent. The texture of the music is often made of nothing but a network of the various melodies and leit-motives, each associated with some definite idea or situation of the drama. The extent to which this subtle elaboration is carried on usually escapes the hearer, because it is done so skillfully that it passes nearly unperceived. But it is one of those aspects in which a work of art can endure the closest scrutiny without ceasing to be wonderful.

Yet, in spite of all elaboration, the detail is still subordinate to the general design and purpose. The importunity of *minutiæ*, may, in spite of all applied ingenuity, become almost unbearable; but Wagner's *minutiæ* are not importunate, since the effect is in general proportionately great. The tremendous sweep of his sequences, the long and intricate struggle towards some supreme climax, the immense stride of the basses and the true grandeur of many of his poetic conceptions keep the mind occupied with the larger aspects of the matter. And although, as in human life, all the little moments are realities, their prominence is merged into the greater events which form the sum and substance of them.

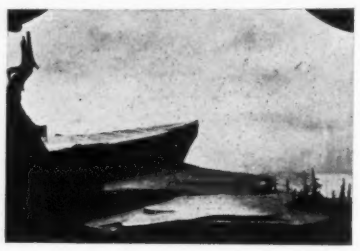
All the various aspects of Wagner's genius are vested in the several scores of the Ring, and any more or less skillful conductor may bring some or even all of them to light without having done more than touch upon the surface of things. It is here that the difference between "conducting" and "interpretation" begins. Interpretation pre-supposes a perfect technical equipment; but it requires also the spiritual identification with the portrayed drama, the most subtle understanding of the meaning and importance of each of the many details which make up the texture of the whole, and the enthusiastic fervor of the disciple.

In Hans Knappertsbusch, Munich has such an "interpreter" in the full meaning of the word. His is the fervor of the fanatic in things musical, especially when they pertain to Wagner; under his baton the music rises to stormy eloquence; his poise throughout is so perfect that one completely forgets the "conductor." What we hear through his ministration is Wagner in all his sublime grandeur, the Wagner who has conquered generations before us, and who—if we read the signs in Munich and Bayreuth as well as in New York and Chicago aright—will conquer generations after us. Such is a great conductor's mission, and such a one is Knappertsbusch.

Munich's Balanced Ensemble

It was said by Diderot that "the human personality is an element in the great network of circumstances and causes and consequences which make a drama interesting." It is, by far, the most interesting element; but there is no need that the actor should always be insisting upon his own importance, and the importance of his ability to produce beautiful sounds. This is a fundamental truth, the negation of which has led to the ill-fated stardom, and this again to the financial debacle of some well-intentioned opera institutions. Naturally some singers will, according to the prominence of their talents and the importance of their parts, stand out more prominently than others. But the ultimate aim in all opera production must be an equalized and—if humanly possible—perfectly balanced ensemble.

In the maintenance of such an ensemble the Munich Opera has been successful to a remarkable degree. Here the after-reflection is not concentrated upon the performance of any one individual but upon the impressions of the whole. Even such remarkable performances as Wilhelm Rode gave recently of Wotan and the Wanderer cannot, great and powerful as they were, claim more significance and attention than for instance Ludwig Weber's Fasolt or Hagen, Adolf Vogel's Alberich—the best since the unforgettable Zador—Frida Leider's superb Brünnhilde



SETTING FOR DIE WALKÜRE, ACT III;
at the National Theatre, Munich.

or Maria Olszewska's immaculate Erda—for all these artists filled the requirements of their respective parts to the utmost satisfaction.

The perfection of this select ensemble was only infringed upon by Julius Pölzer's Siegfried. Here we have a singer gifted with musical intellect, a splendid appearance and a voice of the true heroic timbre. Yet this naturally beautiful voice, owing to some fatal errors of training and the premature entrance upon the most trying of all vocal careers, cannot produce three successive tones of equal quality, nor can it furnish even the suggestion of a continuous vocal phrase, not to speak of a real *cantilena*. It was a glorious promise once; now it has gone prematurely wrong.

A Sensational Siegmund

On the other hand, there was found in Franz Völker a Siegmund of almost sensational vocal and artistic dimensions. The immaculate beauty of his voice, his flawless declamation and thoroughly poetic interpretation are hardly to be forgotten. Although by nature apparently a tenor of the lyric Radames type, Völker's Siegmund conquered the enormous vocal requirements of the part with ease, and in his most fervent vocal outbursts (*"Wälse, Wälse, wo ist mein Schwert?"*) exhibited powers strongly reminiscent of the unforgettable Ernst Kraus. It speaks well for Henny Trundt's Sieglinde that she furnished a deeply moving counterpart to this truly magnificent Siegmund.

All in all it can be stated that this year's Ring production was technically the smoothest, in the appliance of modern stagecraft the most advanced and from an emotional point of view the most overwhelming, in the writer's memories of the Prinzregenten-Theater. Such praise naturally includes all the participants, since such results can only be accomplished by the perfect co-operation of all, and the subordination of the individual to an ideal purpose.

An Outstanding Hans Sachs

The Ring was preceded by a splendid performance of the Meistersinger with Hans Hermann Nissen (one of the most successful exponents of German *bel canto*), in the rôle of Hans Sachs. The keynote to Nissen's conception of Sachs is profound humaneness, or, as the Germans call it, *tiefste Güte*. He is less of the philosopher who stands emotionally removed from the happenings around him, which for him turn immediately into more or less disdainful history, and more of the whole-hearted and whole-souled burgher whose emotions are in constant attendance. This seems to be the reason why his first address to the good people of Nuremberg appears more like the spontaneous outburst of long stored-up feelings than the well-considered Periclean eloquence of the professional orator. His technically flawless vocal presentation is ennobled by the mellowness of a rarely beautiful voice, by the warmth of his expression and eloquence of phrasing. Nissen's fine style of singing and tone production might well serve as a model to Kurt Rodek's high-spirited but somewhat "throaty" Walter von Stolzing.

THE FLYING DUTCHMAN, ACT I.
Setting designed by Linnebach for the Wagner cycle in Munich.

In place of Elisabeth Feuge, who suddenly became indisposed, Elisabeth Schumann was called upon literally at the last minute to sing the part of Eva. She was spirited from her summer house in Garmisch to Munich and arrived just in time to don gown and wig over her street dress. Such haste in no way marred her performance, which was admirable in every respect. In Adolf Vogel Munich has gained a Beckmesser who promises to become the worthy successor of the gifted Joseph Geis, who, after some thirty years of the most valuable service, is on the retired list. Vogel's Beckmesser is highly engaging, with poltroonery that appears more as the result of force of circumstance than temperamental clumsiness and thus he become humorous in the sense which Wagner intended. Ludwig Weber's Pogner is of dignified bearing but with a bit too much of a melancholy turn. Josef Janko's splendid

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David and Luise Willer's excellent Magdalena completed the thoroughly enjoyable cast.

First Wagner Cycle Finished

Knappertsbusch conducted both the Meistersinger aand Parsifal, which completed the the first cycle. Whereas in the Meistersinger some of his rather erratic (in the first act decidedly too broad) *tempi* are open to discussion, his reading of the Parsifal score is amazingly effective. To say that his interpretation is thoroughly convincing is not enough; the final impression is that it can be only so, and not otherwise. When the last chord dies away in the hushed silence of the audience, one actually feels that the last word about Wagner and his Swan Song has been said.

Fritz Krauss sang the title rôle, conscientious to the last note-value. There is something disarming about his sincere endeavor to portray the youthful character of the "guileless fool" in spite of a slightly noticeable *embonpoint*, particularly because his emotional portrayal touched deeply upon the spirit of the rôle. Henny Trundt's Kundry was of more than passing interest; it was tragedy personified. Even in the rôle of the enchanting seductress, as which she appears in the second act, the tragic note was constantly in evidence—the note which so strongly reveals Kundry's inner revulsion and powerlessness against the magic compulsion of her evil genius. How much the singer had identified herself with this particular conception and was moved by it, was also shown by the fact that her naturally brilliant voice had acquired a peculiarly dark tinge and mellow melancholy.

But the outstanding event of the occasion was Georg Hann's Amfortas. Rarely has this part been sung with greater beauty of voice and vocal perfection, and surely never more deeply stirring in its emotional aspects. Paul Bender's Gurnemanz was also a source of deep satisfaction.

Thus the first Wagner-cycle, which comprised all the dramatic works from Rienzi to Parsifal, found an ending worthy of its spiritual and cultural purpose. It had given a deep insight into the consecutive evolutions of Wagner's amazing genius, but it also showed the Munich Opera at the peak of its capability, and it proved that the cultured world's confidence in its guardianship over one of the world's greatest artistic treasures is indeed well founded.

More Mozart

In continuation of the Mozart cycle, Cosi fan tutte and Don Giovanni were given. Cosi fan tutte, in spite of its unsatisfactory story is, besides Figaro, "the" gem of Munich's Mozart repertoire. The crudities and improbabilities of the tale are completely submerged by an ensemble play of the most perfect and wholeheartedly humorous type. It would be utterly futile to make any distinction between the members of this ensemble since, as an ensemble, they form a matchless entity. Elisabeth Feuge and Luise Willer, Julius Patzak and Heinrich Rehkemper, Berthold Sterneck and Elisabeth Schumann; together they furnished an entertainment which spells pure delight.

Strauss Fails to Appear

Richard Strauss, who was scheduled to conduct this performance, found himself prevented from fulfilling his contract; the vacancy was most competently filled by the indefatigable Paul Schmitz, who also conducted a splendid performance of Don Giovanni with Heinrich Rehkemper in the title rôle, Berthold Sterneck as Leporello, Felicie Mihacsek as Donna Anna, Hildegard Ranzak as Donna Elvira, Georg Hann as Masetto aand Hedda Helsing as Zerlina. The performance was, strange as it may sound, almost too glib to bring out the cynical realities of the plot, which, in this case, are deserving of far greater accentuation than the tragic elements, since just in such tragic situations the utter inadequacy of the old operatic scheme becomes too conspicuously glaring. It is a comfort to know that the Munich Opera contemplates a complete re-study of the work.

The influx of foreign visitors has been constantly increasing and it is safe to say that they constitute at least from forty to fifty per cent of the large audiences. The second half of the festival brings a complete repetition of the two cycles, part of which is to be conducted by Sir Thomas Beecham, who last year found marked favor with the festival audiences.

Caroline Thomas Tells How She Found Her $50,000 Stradivarius

American Violinist Is Touring Argentina and Brazil

A correspondent of the Musical Courier was a fellow passenger with Caroline Thomas aboard the SS Western World during the violinist's voyage last month to Buenos Aires, where she was to tour the South American republics. Miss Thomas divulged the fact that her $50,000 Stradivarius which accompanies her in her travels was literally a close companion on the trip, occupying, in fact, a space in her stateroom closet on the Munson liner.

Taking out the instrument (which dates from the year 1725), Miss Thomas called attention to the famed scroll of the genuine Stradivarius, the lustre of its varnish, the secret of which is buried in the past, the carved F holes, different from those on any other violin in the world, and as she pointed out the distinguishing marks she told of her search in numerous capitals and cities of Europe and the United States, before she finally found an instrument exactly suited to her taste.

"When I made my début a few years ago as soloist for John Philip Sousa's band," she began, "I played on a Bergonzi left to me by my grandmother. It was a fine violin but I was not satisfied and I determined that some day I should own a real Stradivarius if it were possible to find what I wanted. When the dealers in New York learned that I was looking for a violin, I was besieged with callers. Many came to my home in Scarsdale with instruments, others called me on the 'phone to inform me they had just what I wanted in their shops. It continued this way for over a year. Finally, I visited Heart-break Room in the Wurlitzer shop in New York. It is called Heart-break Room, because violins are brought by people from all over the country to be examined and appraised in this room by Mr. Jay C. Freeman, one of the world's foremost connoisseurs of violins. Some of the instruments are old family heirlooms, believed by their owners to be worth a fortune. Nine out of ten of the instruments brought to Heart-break Room are marked Stradivarius and 99 per cent, after being examined, prove to be nothing but ordinary fiddles.

"I had tried at least five genuine Strads," continued Miss Thomas, "when I saw one which had not been shown me, lying on a table. I took it up, played a chord and—well, I've been playing it ever since."

The expressive eyes of the violinist softened as she looked at the instrument. "I knew that was my instrument the minute I had played it. It responded to me like a human being—in fact, it is like a human being. One cannot force a violin and not everyone can get the same tone from it. I have heard others play this instrument and it is just an ordinary-sounding violin. It took me almost a year before I could draw out the beautiful tones that I get now."

"Doesn't the sea air affect it?" she was asked.

"Only to give it a slight cold," she smiled. "It'll get over that when we get ashore."

As an appropriate partner to the violin, Miss Thomas has a fine Francois Tourte bow, valued at a sum of four figures. The violin, purchased in New York, was one of the Hill collection sold in London a few years ago. It had belonged before its entrance into the Hill collection to another feminine violinist, Miss Lubbock, from whom it received its present name, The Lubbock Strad.

The violin has already been played by its owner in New York, Vienna, Budapest, Berlin, The Hague, London and the northern republics of South America, but at her début in Buenos Aires in September, Miss Thomas will draw her bow for the first time before audiences south of the equator.

After her tour in the Argentine and Brazil, the American violinist will return to New York, where after a concert at the Town Hall, she is to continue on a tour of the principal cities of the United States. Upon her homeward voyage, she plans to stop in Venezuela where she has been invited to play before the president of that republic, General Gomez. G. S.

Chicago Opera Company Opens Season in New York

The fall season planned by the Chicago Opera Company at the Hippodrome, New York, announced to open September 11, was advanced by Alfredo Salmaggi, the director, to give four "pre-opening" performances to introduce several of the new artists from Italy who have been added to the company's ranks.

Among the newcomers are Olga Carrara, soprano; Bruna Castagna, contralto; Francesco Battaglia, Giovanni Breviario, Bernardo De Muro, Franco Tafuro, Alessandro Ziliani, Alfredo Lattara, tenors; Benvenuto Franci, Pietro Soprani, Carlo Tagliabue, Gaetano, Viviani, Ettore Nava, baritones; Nazzareno De Angelis, Biagio De Corabi, Guido Guidi, Eugenio Ruffo, bassos. The new conductors are Alberto Baccolini, Pasquale Rotella, Karl Riedel and Arthur Rosenstein; prima ballerinas, Lunia Nestor and Ginevra Protalangos. Some of these artists have appeared at La Scala and other prominent opera houses.

The first preliminary opera was Aida, heard on September 7, with Mmes. Monti-Gorsey, Aves; Messrs. Tafuro, Nava, Guidi, Ruffo, and Baccolini conducting. Another performance of Aida takes place tonight (September 9), with the colored soprano, Caterina Jarboro, in the title part, and Edward Ransome as Radames. Baccolini will conduct again.

The bill for September 8 was Carmen, with Mmes. Castagna and Biondo; Messrs. Tafuro, Frigerio, Ruisi. Rosenstein conducted. This will be repeated September 10, with the same cast. Other new artists are to be introduced the week beginning September 11, the schedule for which is: Monday and Thursday, La Traviata; Tuesday and Friday, Faust; Wednesday and Saturday evening, Cavalleria Rusticana and Pagliacci; Saturday afternoon, Hansel and Gretel; Sunday, Il Trovatore.

Cecil E. Maberry, managing director of the Hippodrome, announces that all performances begin at 8:15 sharp instead of 8:30 as formerly. The force of ushers has been increased, every seat in the auditorium has been carefully gone over, new carpets have been laid and walls redecorated. The ventilating system also has been put in shape.

In addition to the newcomers, the roster of the Chicago Opera Company includes: sopranos, Santa Biondo, Dorothy Chapman, Annunciata Garrotto, Lola Monti-Gorsey, Anna Leskaya, Milo Miloradovich, Lucy Monroe, Edis Phillips, Charlotte Ryan and Della Samoiloff; contraltos, Dreda Aves, Dorothy Bacon, Edwina Eustis, Harriet Maconel and Marie Powers; tenors, Lawrence Power and Edward Ransome; baritones, Pasquale Amato, Claudio Frigerio and Giuseppe Interrante; bassos, Sigurd Nilssen and Nino Ruisi; conductors, Giuseppe Bamboschek and Pasquale La Rotella. Attico Bernabini is the chorus master.

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Press Comments

ALICE KURKJIAN

Alice Kurkjian, who is studying with Estelle Liebling, sang at the Lewisohn Stadium, New York City, on August 15, as soloist with the New York Philharmonic Orchestra, under the direction of Hans Lange. Julian Seaman, the New York

ALICE KURKJIAN

critic, commented as follows: "Miss Kurkjian has a dramatic voice, of that quality described by the late James Gibbons Huneker as 'dark,' richly colored, large enough and powerful enough to be heard quite definitely outdoors. She is extremely musical and exhibits an encouraging degree of intelligence."

AROLDO LINDI

Aroldo Lindi recently concluded a season with the Cincinnati Zoo Opera. The Cincinnati Times-Star, in reviewing a performance of Il Trovatore in which Mr. Lindi took the part of Manrico, said: "Aroldo Lindi, tenor, has an unusual voice. One of range and color and emotion, and of true operatic style. In weight, this tenor voice seems to hover between the dramatic and the lyric." The Cincinnati Post: "Mr. Lindi, a big man in body and in voice, proved himself to be well trained and talented as he sang the rôle of Manrico."

Speaking of his appearance as Don Jose in Carmen, the Cincinnati Times-Star's critic wrote: "Lindi has a phenomenal voice, a tenor capable of answering all demands made upon it." The Enquirer's report of a presentation of Pagliacci reads in part: "It is safe to say that no one ever listens to Vesti la Giubba, that heart-breaking plaint of Pagliaccio, without mentally reverting to the singing of it by the one and only Caruso. It should therefore be a source of great satisfaction to Aroldo Lindi, who sang the rôle, that the remark was heard on every side that no one had ever done it quite so like Caruso."

Mr. Lindi followed his appearances in Cincinnati with others at Robin Hood Dell, Philadelphia. The Philadelphia Public Ledger said of him in the Leoncavallo opera: "Aroldo Lindi, whose work is familiar here through his appearances with the Philadelphia Grand Opera Company, was in good voice and gave an excellent presentation of the rôle of Canio, scoring one of the most pronounced successes of the evening." The Evening Bulletin: "The Canio was Aroldo Lindi. He did about the best tenor singing Robin Hood Dell has heard, displaying a voice of admirable quality touched by the rare sensuous note which is said by some to be the deciding factor in determining the greatness of a tenor."

Studio Notes

LA FORGE-BERÚMEN

Ernesto Berúmen, pianist and teacher of New York, has finished an active summer season, having presented seven of his artist-pupils at the regular weekly musicales given at the La Forge-Berúmen Studios during July and August. The young pianists who appeared under Mr. Berúmen's auspices were Norma Krueger, Elizabeth Harmeling, Mary Frances Wood, Evelyn White, Jerry Mirate, Lewis Wills and Harold Dart. All the young artists also made radio appearances over the Columbia Broadcasting System in the programs given every Thrusday afternoon under the direction of Mr. La Forge and Mr. Berúmen.

Mr. Berúmen continues his teaching at the studios for the rest of the summer and during the fall and winter. At the same time he is preparing new programs for his concert appearances in the coming season.

Radio listeners who tuned in on the La Forge-Berúmen Opera program over the Columbia network on August 23 heard Emma Otero, coloratura soprano, Marian Anderson, and Marie Powers, contraltos, in duets and arias accompanied by an orchestra under the direction of Vincent Sorey. These artists are all known in radio, concert and operatic circles and their work on this occasion was of consistently high calibre.

The weekly musicale of the La Forge-Berúmen Studios was broadcast over the Columbia chain on August 24, by Marie Powers, contralto, Josephine Sabino, coloratura soprano, and Jerry Mirate, pianist. Miss Sabino was heard for the first time on this program and her lovely voice and skillful singing made her a welcome addition to the staff of competent singers heard on this hour throughout the season. The work of Miss Powers and Mr. Mirate was of the same standard of excellence. D.

ALTON JONES

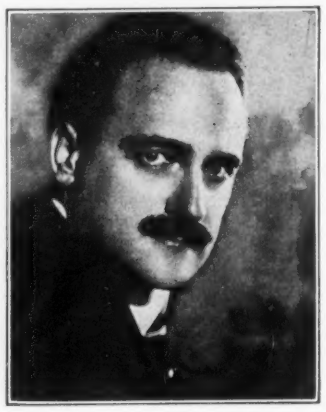
Estelle Bloch, pianist, was presented by Alton Jones in the third recital of a series of musicales at his New York studio on August 16. Her program opened with the Bach-d'Albert organ prelude and fugue in D major and this was followed by the Brahms sonata in F minor, op. 5. The third group comprised five pieces by Walter Niemann; prelude, op. 55, No. 1, Klage, Durch Sturm und Regen, Abendgefühl and Zorn. The final group was made up of Dr. Gradus ad Parnassum by Debussy, Ravel's Jeux d'eau and the Wiener Blut Waltz by Strauss-Hughes.

Miss Bloch displayed a brilliant technic, musical insight and a fine emotional warmth throughout her program which brought much pleasure to an appreciative audience that filled the studio. J.

Hughes' Master Class Ends

Edwin Hughes' seventeenth annual summer master glass for pianists and teachers in New York City came to a close on August 19, after a six-weeks' session, which included class and private work, lectures in demonstration of Mr. Hughes' modern methods for the teaching of the fundamentals of technique and interpretation, and a series of Wednesday evening recitals by professional pupils.

A large number of the major works for piano were taken up during this year's summer class, special stress being laid on the Beethoven sonatas and on a comprehensive study of Bach. Mr. Hughes is the editor



EDWIN HUGHES

of the Schirmer edition of the Well-Tempered Clavichord, the complete Bach Toccatas, the D minor piano concerto, the complete piano and violin sonatas (with Hugo Kortschak) and other Bach works. As a pupil and assistant of Theodore Leschetizky, Mr. Hughes is familiar with that master's interpretations of the larger compositions of Beethoven, which went back from Leschetizky through Czerny, his teacher, to Beethoven himself, whose pupil Czerny was.

Besides these compositions from the older schools, numerous works of other masters, extending up to the present day, were taken up for study during the afternoon classes, which met three times each week, the course offering a comprehensive review of the entire piano literature.

The recital series began July 12 with a program by Alton Jones, member of the faculty of the Juilliard School and head instructor in piano of the Columbia University Summer Music School. John Crouch, member of the music faculty of Vassar College, and a pianist who has toured professionally in Europe and played many concerts in America, gave the second of the series of programs. Virgean England Estes, Juliet Grace Wolfe and Rheufina Prescott presented the next three programs, and on August 16, the series was brought to a close with a two-piano recital by Edwin and Jewel Bethany Hughes.

The performances of the players who appeared in this series served to demonstrate conclusively the results achieved by Mr. Hughes as a maker of pianists. The programs offered works from the following composers: Bach, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Liszt, Chopin, César Franck, Saint-Saëns, MacDowell, Arensky, Chabrier, Rachmaninoff, Leschetizky, Debussy, Scriabine, Stravinsky, Lecuona and Charles Repper.

Students with Mr. Hughes this summer included pianists and teachers from the following states: Alabama, Connecticut, Illinois, Indiana, Michigan, Mississippi, Missouri, Nebraska, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Texas, Virginia and the District of Columbia. A number of the members of the class were directors of music in important educational institutions. One of the summer students, H. May Grenshaw, left New York shortly after the close of the class to take up a new position as director of music in Athens College, Athens, Ala.

At the conclusion of the master class, Mr. and Mrs. Hughes left New York for a short visit to the Chicago World's Fair. Mr. Hughes will resume teaching in New York the last week in September.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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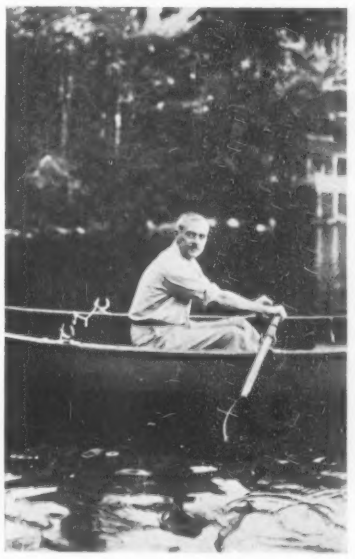
STUDYING MUSIC IN AUSTRIA.

Instructors and students at the Austro-American International Conservatory in the garden of Castle Mondsee at Mondsee, Austria. Students from eight nations attended the 1933 summer session. Katherine B. Peeples, founder-president of the conservatory, is shown in the bottom row, fourth from the right.

COE GLADE,

following her season with the Cincinnati Civic Opera Company, where she appeared in Carmen, Aida and Il Trovatore, is enjoying a cruise of the Great Lakes. Miss Glade is a sail boat enthusiast.



WALTER GOLDE,

teacher of singing, coach and accompanist, visiting a New England lake. Mr. Golde completed his summer session in New York on August 11 and will re-open his studio for the new season on September 11. Several leading artists of the Metropolitan Opera Company, engaged to appear at the San Francisco season in November, will begin to coach their concert repertoire with him early this month.

IGNACE HILSBERG.

pianist, on vacation in Elberon, N. J., with his four-year-old piano prodigy, Jean Sack, whose repertoire includes works by Bach, as well as about thirty other pieces.

MARIA CARRERAS,

pianist, took three pupils to Siena this summer for study. These are Ina Groven, Jeanne Behrend and Louise Forstmann, seen in the group directly in front of Mme. Carreras. Also bound for Europe on the SS. Rex were Mr. and Mrs. Castellani, Mrs. Remo Bolognini, Count and Countess Contini Bonacossi, Mrs. Cozzi, Professor and Mrs. Alessandri and Mr. Washburn. Captain Tarabotto stands next to Mme. Carreras, who returns to New York early in September.

EDITH GAUDENZI

has made a summer tour of over 10,000 miles, including the Century of Progress in Chicago, Seattle, Portland, San Francisco and Los Angeles, cities in Mexico, the Panama Canal and points in South America. Mme. Gaudenzi visited pupils in many of the places where she stopped. Following a period of rest on Lake Erie, where she will also teach, Mme. Gaudenzi is to return to New York and re-open her vocal studios on September 18.

ARTURO VITA

at Lake Morey, Fairlee, Vt., where he spent part of his vacation. During the coming season Mr. Vita will teach at the Malkin Conservatory of Music, Boston, as well as at his regular Boston and New York studios.

GEORGES MIQUELLE

was soloist on August 13 over an NBC network from Chautauqua, N. Y., in cello works by Bach, Sammartini, Granados and others. During the coming season Mr. Miquelle will fulfill engagements in Florida, Canada and the Middle West, besides carrying out his regular schedule with the Detroit Symphony Orchestra, where he is first cellist.

MARY STEWART

has been engaged as soloist at the First Church of Christ Scientist, Glen Cove, L. I., and is extending her repertoire in concert, oratorio and opera under the direction of Frederic Freemantel. (Photo by Soichi Sunami.)

CHARLES MADURO,

composer, is spending the summer in South America.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo © A. Sahm, Munich.

GERTRUDE KAPPEL

Soprano of the Metropolitan
Sings Isolde with the San Francisco Opera, November 10 and 19